VOGUE

NOVEMBER 15

CHRISTMAS PRESENTS ISSUE

Including
Vogue's Christmas Boutique
25 fashion presents under $25
in shops across the U. S. A.

ADVANCE RETAIL TRADE EDITION



50 CENTS

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AND THEN THERE ARE CASHMERES LIKE THESE

Bernhard Altmann

To wear around the world and home again, our imported cardigan of two-ply cashmere, a new weight, a new shape, a new look. Marvelous over our classic slipon, both full-fashioned and hand-finished. The companion skirt, 100% cashmere too. All in light blue, white, black, flame, navy, light grey, natural, pink.



PHOTOGRAPHED ABOARD THE S. S. CONSTITUTION

At De Pinna, New York; H. & S. Pogue, Cincinnati; Stix, Baer & Fuller, St. Louis; G. Fox, Hartford; Nan Duskin, Philadelphia; Calypso, Bermuda; Ambrosine, Nassau, Bahamas; George Straith, Victoria, Canada. For store nearest you and for whereabouts of man's white cashmere pullover, write The Bernhard Altmann Corp., 1451 Broadway, New York 36, N. Y.

NOVEMBER 15 TRADE EDITION

VOGUE

HOW TO USE THIS ISSUE OF VOGUE:

1 SPARK YOUR CHRISTMAS PROMOTIONS WITH A VOGUE CHRISTMAS GIFT BOUTIQUE featuring the "25 Christmas Presents for $25 and Under" on pages 136 to 139 in your Christmas newspaper advertisements and window displays. Present these gift items on all of your fashion floors . . . and in your "For Men Only Gift Shop".

2 START YOUR BATHING SUIT PROMOTIONS NOW . . . feature the new Paris-inspired silhouettes in bathing suits in your Resort newspaper advertisements and window displays. Build an interesting fashion show around the new bathing suit silhouettes and colours using the pages of Vogue as a guide to selecting accessories. Include bathing suits and related beach wear in your Resort ready-to-wear promotion plans. (Pages 120 to 129.)

3 CHILDREN'S HOLIDAY COTTONS . . . PROMOTION NEWS for your store to include in newspaper advertisements and window displays along with women's holiday ready-to-wear or on their own with Christmas toys or in a party setting. Make your holiday fashion shows fun by including children's party fashions. (Pages 106 to 109.)

4 PRESENT THE NEW LATE-DAY DRESSES IN WOOL in your window displays . . . feature this late-day fashion news in your holiday fashion promotions . . . making a point of it in your newspaper advertisements and holiday fashion shows. (Pages 110 to 111.)

OTHER PROMOTION POINTS . . . the grand manner sweater look . . . white cashmere with sailor collar . . . brilliant colours in lingerie . . . the new importance of the chemise . . . pump buckles for Christmas giving . . . fringed necklaces . . . 30″ chains . . . beach cardigans . . . Paris blue to be seen on the beaches . . . and brisk Capri Blue in Resort men's wear.

ON PAGE 4

of this Trade Edition Supplement: the "Vogue Says" quotes that can help you to sell your merchandise with Vogue's Fashion Authority.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, NOVEMBER 15, 1954. VOL. 124, NO. 9

COLOUR...

STOREWIDE PROMOTION NEWS FOR RESORT, SPRING AND SUMMER

COLOUR, *this season, is a costume look...prints are from a pleasing palette of varying hues in the same colour family . . . accessories will be seen in lighter or darker shades of the same colour as the dress or suit they accent . . . deep floral hues and their lighter reflections along with many white-lightened shock colours are making exciting fashion news in every phase of ready-to-wear from dresses to shoes.*

USE THIS EXCITING COLOUR NEWS

TO INTRODUCE YOUR CUSTOMERS TO YOUR NEW RESORT, SPRING AND SUMMER COLLECTIONS...

building your promotion around . . .

- *one particular colour in the new fashion palette*
- *a family of colours . . . varying hues of the same colour*
- *all seven main colour families found in the new fashion collections*

USE VOGUE AS YOUR PROMOTION GUIDE

- *check every issue of Vogue for fashion news about the season's leading colours . . . use Vogue as your guide to selecting accessories for your promotion.*
- *check Vogue's Fabric Chart for Resort, Spring and Summer '54/'55 for a fashion summary and swatches of leading colours and fabrics in the women's ready-to-wear market, men's wear and leather markets.*
- *check pages 2 and 3 of Vogue's November 1 Trade Edition for colour notes from Vogue's Fabric Chart for Resort, Spring and Summer '54/'55.*

PRESENT THE COLOUR NEWS TO YOUR CUSTOMERS IN...

• newspaper advertisements . . . print part of the artwork in the colour your store plans to promote. Play up fashion's costume look by including shoes, handbags and gloves to match ready-to-wear in your advertisements. Make your customers feel the necessity of owning complete outfits in the leading fashion colours.

If you plan to build your promotion around the seven major colour families, run successive advertisements with an over-all colour headline tieing them together.

• window displays . . . carry your colour theme throughout everything in the window. Use backgrounds and props, if possible, mannequins in the same colour or in a shade of the colour selected for your promotion. Use colour quotes from Vogue's Trade Editions to lend authority to your windows.

If you plan to build your promotion around the seven major colour families, do a whole bank of windows in monotone . . . each one representing a different colour family.

• a fashion show . . . outfit your models from head-to-toe in colour-mated fashions. Here again is an opportunity to present the whole spectrum of leading fashion colours by dressing each model in outfits representing different colour families. Show, too, how several of the colours may be combined . . . using the pages of Vogue as your guide in selecting the fashions.

Print your bill enclosure announcements in the colour you plan to feature.

If your show is to be held in a tearoom, plan to use place mats and napkins in the colour being featured.

If a flower colour is your choice, make centerpieces of the flower. Use floral props for the flower colours . . . each model might carry a blossom of the colour she wears.

• packages . . . plan to use tissue paper and ribbons in the colour or colours you are promoting . . . if it is a floral hue, a small sprig of artificial flowers might be used on the package.

• the department . . . plan daily informal fashion showings in your fashion departments . . . including your accessory departments. . . . Have each sales person suggest shoes, handbag and hat to match the outfit she sells in the featured colour. Place accessories in your fashion departments for the sales girls to show to the customer right in the dressing room.

• interior displays . . . fashion displays on each of your fashion floors would lend colour continuity to the promotion. Place a mannequin in travel clothes of the featured colour in your luggage department. Place a mannequin in the featured colour with children in the same colour in your children's departments. If you store has model rooms on the furniture floors, place a mannequin in the featured colour in one of the room settings.

quote
VOGUE
and sell fashion

YOUR RELEASE DATE: NOVEMBER 16

LET WHAT "VOGUE SAYS" HEADLINE YOUR ADVERTISEMENTS AND UNDERLINE YOUR DISPLAYS.

LETTER THESE QUOTES ON CARDS FOR USE IN WINDOW AND INTERIOR DISPLAYS.

TO SELL FASHION CHRISTMAS PRESENTS

VOGUE SAYS: "Christmas check list—lingerie"

VOGUE SAYS: "Lingerie news—on the Christmas list"

VOGUE SAYS: "Newest piece of lingerie you could give—the chemise"

VOGUE SAYS: "Brilliant colours in lingerie"

VOGUE SAYS: "A new colour scheme in lingerie—white with black"

VOGUE SAYS: "In lingerie—shimmering colour-on-colour idea"

VOGUE SAYS: "Black lingerie—now acquiring colour"

VOGUE SAYS: "Christmas note—lingerie"

VOGUE SAYS: "Lingerie to note for points of prettiness, of fashion"

VOGUE SAYS: "Bedroom coats—stop at day-length"

VOGUE SAYS: "Presents with a point—a fashion point"

VOGUE SAYS: "Perfume—Christmas present under glass"

VOGUE SAYS: "A present of prettiness for the tops of dressing tables"

VOGUE SAYS: "A wearable present for a friend who wears well"

VOGUE SAYS: "A pin with enough authority to be a one pin wardrobe"

VOGUE SAYS: "Two little handbags in dinner clothes—shantung, jewels"

VOGUE SAYS: "Pump buckles—one of the most welcome presents"

VOGUE SAYS: "Christmas present: bag, glove news"

VOGUE SAYS: "Black alligator bag—a present for the next ten years"

VOGUE SAYS: "New thing for a necklace to be—a fringe"

VOGUE SAYS: "Necklace news—matinée length"

VOGUE SAYS: "Necklaces made to be worn backwards or frontwards"

VOGUE SAYS: "Wool after five"

VOGUE SAYS: "News this year—grown use of wool for after-five"

TO SELL RESORT FASHIONS

VOGUE SAYS: "New sunshades—ponchos"

VOGUE SAYS: "New sunshades—baby smocks"

VOGUE SAYS: "New sunshades—princesse cardigans"

VOGUE SAYS: "A beach umbrella you wear—terry-cloth poncho"

VOGUE SAYS: "The cardigan cut closer, longer-bodied—newest beach jacket"

VOGUE SAYS: "New colour coming north—Paris blue"

VOGUE SAYS: "Paris blue—blue as blue as eye can see"

VOGUE SAYS: "Paris blue—stands up, brilliantly, to a suntan"

VOGUE SAYS: "At the resorts—a whole new fashion climate"

VOGUE SAYS: "New bathing suits—high-bosomed"

VOGUE SAYS: "New bathing suits—only slightly marked at the waist"

VOGUE SAYS: "New bathing suits—curving in one unbroken line"

VOGUE SAYS: "Newest bathing suit—the bathing chemise"

VOGUE SAYS: "Two-piece bathing suits—smart when their brassières are bandeaux"

VOGUE SAYS: "Bathing suits—many wide camisole straps"

VOGUE SAYS: "Bare-to-the-waist backs in bathing suits"

VOGUE SAYS: "New cover for new bathing suits—jacket that slips over the head"

VOGUE SAYS: "Foreshadowing summer—the bathing chemise"

VOGUE SAYS: "Bathing suits cut like Paris suits"

VOGUE SAYS: "Bathing suits—longer torso, closer sheathed bosom"

VOGUE SAYS: "Sheathed bosom, camisole straps—Paris news in a bathing suit"

VOGUE SAYS: "Culottes—short, long or half-way in-between"

VOGUE SAYS: "Thigh-length coats over slender ankle-length pants"

VOGUE SAYS: "Foreshadowing summer—beach blouses, beach-bag hats"

TO SELL RESORT FASHIONS FOR MEN

VOGUE SAYS: "Capri blue: new colour for resort waters"

VOGUE SAYS: "Capri blue—newest with white slacks"

VOGUE SAYS: "Capri blue—a particular shade of brisk blue"

VOGUE SAYS: "Capri blue—with everything from grey flannels to red pants"



FABRIC-OF-FRANCE "FROSTED MOHAIR", A GLORIOUS NEW FABRIC BY D'HONNECHY CREATED ONLY FOR LILLI ANN . . . FOR THE MOST GLAMOROUS COAT OF THE YEAR. VIOLET MIST, TURQUOISE MIST, ROSE MIST WITH HAND-CUT AUSTRIAN JEWELS . . . ABOUT ONE HUNDRED AND FIFTY DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.

530 SEVENTH AVENUE • NEW YORK CITY

pat premo



2845 WEST SEVENTH STREET • LOS ANGELES

Vogue
November 15, 1954

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Vol. 124, No. 9
Whole No. 1939

ARPEGE



A BONWIT CHRISTMAS GIFT, THE REAL THING...

BONWIT TELLER

MY SIN

by

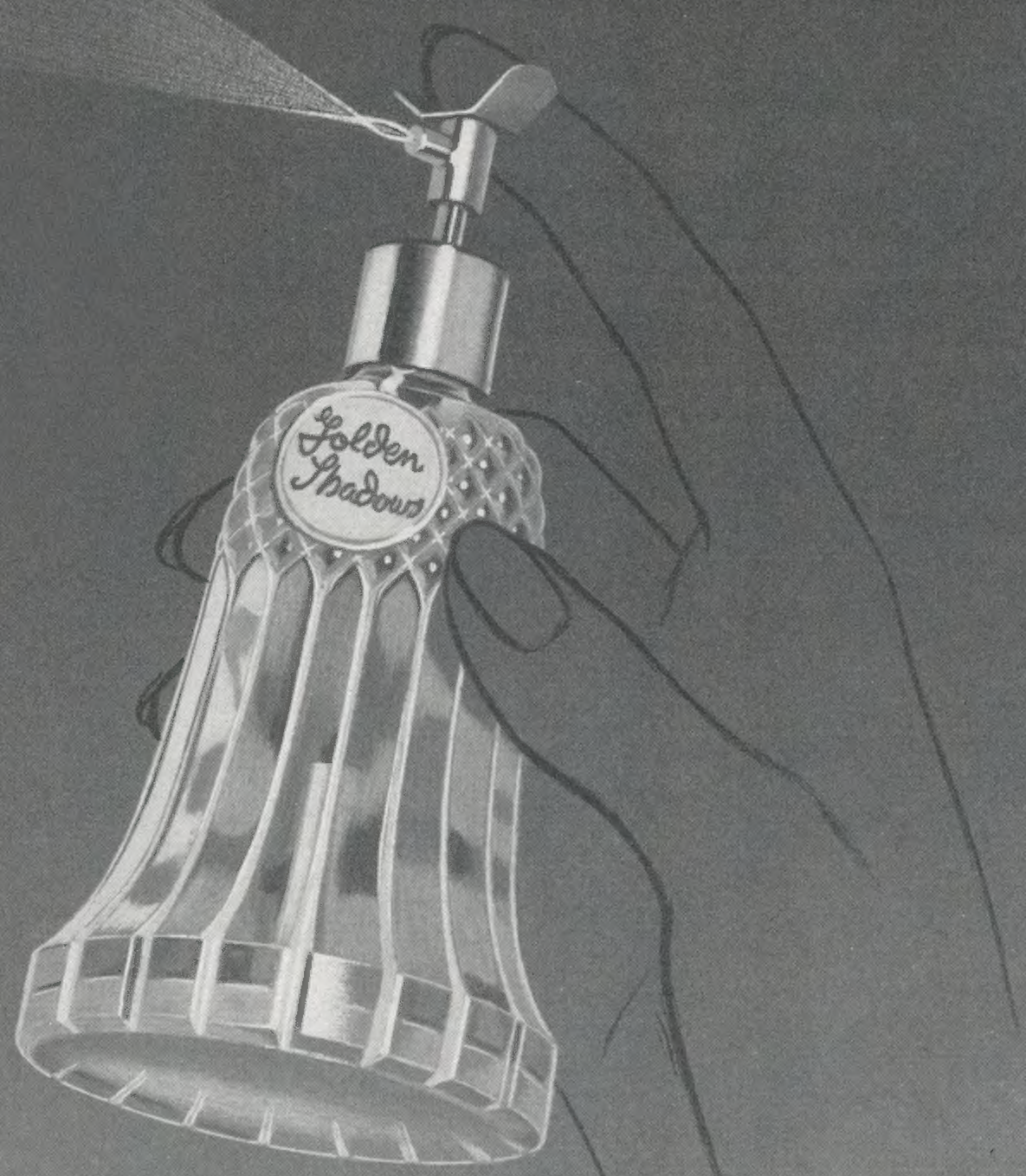
LANVIN

the best Paris has to offer

New York
White Plains
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Boston

Evyan

. . . creator of
"White Shoulders"



"Golden Shadows" Cologne

with the bulbless Golden Atomizer

Fabulously Simple–Simply Fabulous

No charge for the Atomizer at the present time



Robert Monroe

Anne Fogarty's holiday—black, navy or slate blue rayon taffeta curved and moulded into the Young New Yorker ideal. 5 to 15, 25.00

Ours alone, and worn with new rhinestones (note the hair band, the armlet) from the Young New Yorker Boutique. Everything, Sixth Floor, Lord & Taylor

the Countess...

...the one designing woman in the world of men's affairs of whom all other women approve.



Countess Mara

Illustrated: Selected custom Italian Silks reflecting the "*disciplined elegance*" of current editions. From $7.50 to $20.00. After-shave lotion in presentation flagon $10.00 . . . regular bottle $3.50 Cologne in presentation flagon $12.50 . . . regular bottle $5.00. Available at stores of pre-eminence including the Countess Mara Shop, 338 Park Avenue, N. Y. Add federal and local tax.



Moygashel linen • one dress, three ways. The art of traveling light could depend on this dress! It functions as three essentials in a well-balanced holiday wardrobe. At left, it is a cover-up jacket dress for lunching; center, a sheath for sunning or cocktails; right, a suit with lapels opened. Order in Charcoal, blue, natural. 10-18 in misses or shorter "custom" sizes. 69.95

Mail orders (please add 55c for postage) Frederick & Nelson, Seattle

sunningdale shop



Cartier

Superbly designed ensemble in rubies and diamonds by Cartier.

New York

Paris

London

Caracas

Palm Beach

Cannes

Monte Carlo

there is only one you...

there is only one face powder for you...

the one made to order exactly for you

Charles of the Ritz



Deep White...new resort influence of rayon

Great change from the papery, cut-out whites of the past—the new, soft, Deep Whites. Fabrics with rich, unreflective surfaces, and textures that drape and fold. Possible now, because there is the new rayon to bring suppleness and strength to their weaves. To swallow shine without losing whiteness. To give today's best casual design its due in elegance.

At De Pinna, New York; Julius Garfinckel & Co., Washington, D. C.; I. Magnin & Company, California-Seattle; Marshall Field & Company, Chicago; Neiman-Marcus, Dallas.

Fabrics by Wm. Rose, Inc., Jasco Fabrics, Hess-Goldsmith & Co., Inc., Bloomsburg Mills, Inc.

Castlecliff jewelry . . . Alice May hats . . . Capezio shoes

Ruth Fair—shirtwaist dress in rayon and acetate crepe, 59.95
Claire McCardell Clothes—draped matte rayon jersey, 59.95
Claire McCardell Clothes—two piece matte rayon jersey, 49.95
Ruth Fair—full-skirted dress in matte rayon jersey, 69.95
David M. Goodstein—"sailor dress" in acetate and rayon soft faille, 49.95
David M. Goodstein—pleated dress in rayon and acetate crepe, 59.95

Prices slightly higher west of the Mississippi

RAYON puts fashion on its best behavior

For other stores, write to the American Rayon Institute, 350 Fifth Avenue, New York 1, N. Y.

black-dyed

SOUTHWEST AFRICAN PERSIAN LAMB

Black is young... bewitching...
in torso jackets, fur sweaters, blousons,
"little boy" chesterfields, casual wraps
or theater coats of this modern Persian Lamb,
lighter weight, more lustrous.
Smart women recognize the symbol of
quality-processing in this fur...

HAMMER BRAND

at fine stores everywhere

HERMAN BASCH & CO., INC.
350 Seventh Ave., New York 1,
World's Largest and Oldest Processors
of Persian Lamb and Broadtail Lamb

EMERALDS & DIAMONDS: VAN CLEEF & ARPELS • DÉCOR: LAVERNE

MARK SHAW FUR BY FREDRICA



THANK YOUR SANTA!

THANK MONET!

for these beautiful bracelets... massive and sinuous, glancing with movement from their tassels and fringes. One is a treasure . . . half a dozen a landslide present. These masterpieces of craftsmanship in the Golden Manner of Monet.

Monet
master jeweler

at better stores

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LEFT TO RIGHT: ABOVE, $10, $12 50, $18 50; BELOW, $25, $15, $6, $12 50 ALL PRICES PLUS TAX

QUALITY STYLE

CRAFTSMANSHIP

FORSTMANN

100% VIRGIN WOOL

Look for the label, it identifies
the finest woolens in the world

FORSTMANN WOOLEN COMPANY

PASSAIC N.J.



THE *FORWARD* LOOK

"7 top fashion designers find Chrysler Corporation's 1955 cars a stimulating new concept of good design."

L. L. Colbert. President



Left to right: Tom Brigance • Anne Fogarty • Clare Potter • Lily Daché • Nettie Rosenstein • Pauline Trigere • Claire McCardell

At a special advance showing in New York, the celebrated fashion designers, above, saw a line of motor cars that was bright and alive and *wholly new*. And what they saw, you can see soon!

They saw Chrysler Corporation's new 1955 cars—Plymouth, Dodge, De Soto, Chrysler, Imperial—the cars with the all-new concept of style we call THE FORWARD LOOK.

These experts found THE FORWARD LOOK a design that matches the moods, needs and attitudes of today's motor car owners . . . and does it in a fresh and imaginative way.

They admired the all-new contemporary design, the *long, low lines* that America's motorists have been eager for. They were struck by the *look of motion* these cars give even when they are standing still.

The beauty and astonishing visibility offered by the New-Horizon windshields delighted them—for these are the only fully swept-back, fully wrapped-around windshields on any car.

They were attracted to the *rich fabrics* and the compelling new *colors*. They found wonderful convenience in the unique new position of the PowerFlite Range Selector.

THE FORWARD LOOK that intrigued these famous designers will no doubt intrigue you, too. We believe you will find in these cars just what you've wanted, just what you've asked for and hoped for in your next motor car. In a few days, you'll be able to see THE FORWARD LOOK. Don't miss it!

On Display November 17! The 1955 PLYMOUTH • DODGE • DE SOTO • CHRYSLER • IMPERIAL

CHRYSLER CORPORATION 〉 THE *FORWARD* LOOK

See Chrysler Corporation's great new full-hour TV Shows—"Shower of Stars" every 4th Thursday..."Climax!" the 3 intervening Thursdays. CBS, 8:30-9:30 P.M., EST.



MIGNON'S LATTICE FLARE. A dress of beautiful contrasts...long, sleek, moulded through the torso, tight all the way down...then a rocket burst of skirt, burgeoning out with a braid-work of lattices. Antique silk satin, with myriads of petticoats. Emerald green, royal blue, jewel red. 8 to 14. **$155**

MACY'S, NEW YORK • L. BAMBERGER & CO., NEWARK • DAVISON'S, ATLANTA • LASALLE'S, TOLEDO • MACY'S, KANSAS CITY



THE BELLED FLARE WITH SURPRISE LIGHTING. The new high-bared blouse, a flower-cup of draping in silk and rayon taffeta, sparkled like crystal. The deep-pleated silk satin skirt has the softened glow of candlelight, floats out silently on the evening air. Mauve pink, sea mist aqua, black. 8 to 14. **79.95**

Macy's Little Shop

HERALD SQUARE

MACY'S, SAN FRANCISCO • *At other leading stores across the country as listed in the back of the book.*



MURRAY ZENKEL'S DINNER SHIRT DRESS. Electric . . . this casual, almost shrugged-on sports look after dark. A shining dress carved like tweed, lean, deep-pleated and slightly bloused in back, a cape collar accenting its sheath lines. Silk-faced peau, iced blue, pink, black. In sizes from 10 to 18, **56.25**

MACY'S, NEW YORK • L. BAMBERGER & CO., NEWARK • DAVISON'S, ATLANTA • LASALLE'S, TOLEDO • MACY'S, KANSAS CITY



RICHARD COLE'S HIP-CLUSTERED TORSO DRESS. A siren look comes back . . . the dress with the square-cut "twenties" neckline, long mould of a torso spilling over into a thousand hip gathers. What holds the siren look together? A vamp buckle of rhinestones. Pink, turquoise, black silk-faced peau. 8 to 16. **49.95**

Macy's Little Shop

HERALD SQUARE

MACY'S, SAN FRANCISCO

At other leading stores across the country as listed in the back of the book.



MOLLY—JACK SARNOFF'S THEATRE COAT. So pale—in Stroock's luxurious wool and finest alpaca blend—a coat to wear nonchalantly, elegantly. Narrow everywhere—from slender shoulders to tapered hem, with small blazes of rhinestones. Mauve pink, Electrique blue, champagne. Sizes 8 to 18. **$129**

MACY'S, NEW YORK • L. BAMBERGER & CO., NEWARK • DAVISON'S, ATLANTA • LASALLE'S, TOLEDO • MACY'S, KANSAS CITY



MOLLY—JACK SARNOFF'S FIVE O'CLOCK SUIT. Low-curved attenuated lines brought to beautiful punctuation by cleverly placed pockets. The exciting new silhouette from Paris, adapted for evening in Oxford gray or brown chiffon-light flannel by Forstmann. A new evening light, 10 to 18. **$109**

Macy's Little Shop

HERALD SQUARE

MACY'S, SAN FRANCISCO

At other leading stores across the country as listed in the back of the book.

Her Best Christmas Wishes...

Expressed by Celeste



Christmas confections from the gifted hand of Celeste. Exquisitely fashioned to add joy to giving...pride to possessing. Left to right: "Ballerina"—White Swiss organdy with bands of silky pink or blue broadcloth. Nylon net underskirt adds to the whirl. 2 and 3 Toddler $10.95, 3 to 6x $12.95, 7 to 12 $14.95. "Bandbox"—Cotton broadcloth jumper in Chinese red or Delft blue over a full-length petti-blouse of white dimity trimmed with French val. 2 and 3 Toddler $8.95, 3 to 6x $10.95, 7 to 12 $12.95. "Bon-Bon"—Lustrous broadcloth lavishly trimmed with French val. Maize or Tearose. 2 and 3 Toddler $12.95, 3 to 6x $14.95, 7 to 12 $17.95. "Bo-Peep"—Washable blue rayon challis with French val. 3 to 6x $12.95, 7 to 12 $1495.

Her fashion future begins with Celeste

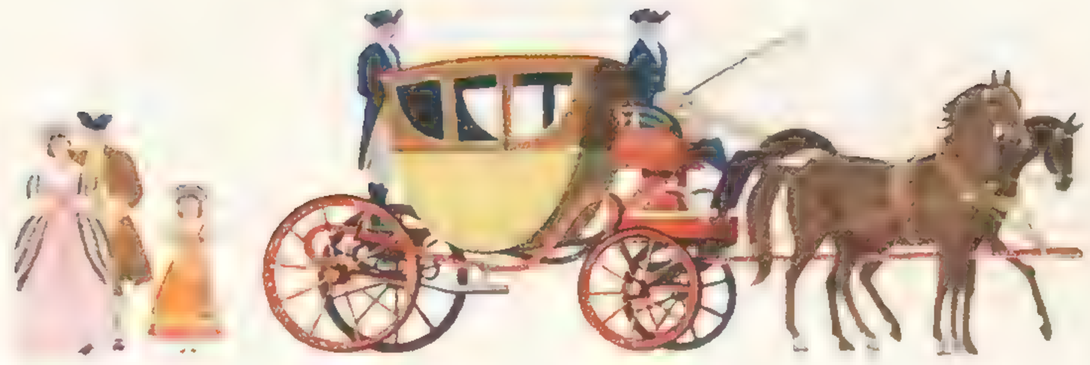
At better stores or please write **Celeste**, *Dept. V-2, 1350 Broadway, New York 18, N.Y.*

emba cerulean sapphire mink . . .
designed by christian dior, new york

heavenly hue...in a high interest bolero of highly prized emba cerulean* sapphire mink, at saks fifth avenue • new york† • san francisco • beverly hills • detroit • chicago • pittsburgh • philadelphia
in canada only at holt renfrew & company limited



*trade-mark mutation mink breeders association
†in new york, exclusively
dress—saks fifth avenue



Wembley Authentic Colonial Colors . . .

PRINTED JACQUARD ACETATE SATIN
$2

PRINTED FOULARD ACETATE
$2

PRIESTLEY EMBROIDERED NOR-EAST† (WOOL AND MOHAIR)
$2



ALL SILK REPP
$2.50

WOVEN JACQUARD RAYON
$2

...for wear with the new "char-tone" suits

Charcoal greys, browns and greens are a man's smartest suit shades. Colonial colors were planned precisely to wear with them—colors inspired by the treasured antiques of Colonial days—in combinations you never knew could be so smart! Pastels and muted tones with touches of black or dark blue. Subdued patterns and dramatic ones to suit a man's personality and spark his attire.

WEMBLEY TIES NOW AVAILABLE IN CANADA

Look for the Wembley Gold Butterfly Label...

COPYRIGHT 1954, WEMBLEY, INC., NEW ORLEANS • LOS ANGELES • NEW YORK • CHICAGO • †REG. U. S. PAT. OFF., B. PRIESTLEY & CO.



CLAIRE MC CARDELL IS THE CHIEF EXPONENT OF THE FRESH, THOROUGHLY AMERICAN LOOK IN FASHIONS

"Now your hair color can be made-to-order, too"

says CLAIRE McCARDELL

"You're different. You're special. No other woman is quite like you!

"So when *you* choose a hair color, how important that it be the *exact* shade you want, the shade most becoming to your hair, your complexion, your very personality!

"It was only recently that I discovered the one hair coloring that can make this promise — the new Miss Clairol Hair Color Bath.

"This new, exciting Miss Clairol has twelve colors. Each one is beautiful, from Topaz to Black Velvet. But these colors are also supremely *blendable*. With Miss Clairol, your beautician can now create an *infinity* of perfect, subtle shades. This means that a woman can get the *one* shade she really wants, the shade that looks most truly *natural*. Literally, a Miss Clairol shade is *made-to-order* for you!

"What is more, Miss Clairol contains very special *conditioning* ingredients, which make your hair softer, more lustrous and manageable.

"Miss Clairol's made-to-order hair color is so breathtaking, and so *certain*, you won't be surprised to hear that America's beauticians prefer it over all other methods. I learned these important facts from my own beautician before *my* made-to-order shade was created. I suggest you ask *your* beautician about today's Miss Clairol, too."

To learn all the facts, write for the informative free booklet "The Truth About Hair Coloring" to Dept. A, Clairol, Inc., Stamford, Conn.



BEFORE AND AFTER . . . made-to-order hair color in thirty minutes!



© 1954 Clairol, Inc., Stamford, Conn.

Only Miss Clairol® Hair Color Bath® gives you made-to-order hair color

GIVE A SMART ACCESSORY

LETTER PAPER THAT ACCENTS HER CHARM

Any girl would like a box of fine White & Wyckoff letter paper . . .
and when the style has been specially chosen to match *her* style,
it doubles the pleasure. You'll find a beautiful selection of
White & Wyckoff letter papers at leading stores, in fresh new
designs and fashion-right colors, for

"Letters that carry You with them"



A *SHANTUNG—Interesting Shantung-surfaced paper charmingly bordered and illustrated with Chinese sketches in harmonizing color. Four fashion-color combinations. $1-$2.*

B *COIN DOT SHEER—A lovely sheer paper in white and pastel tints. Coin dot patterns in subdued colors show faintly through the envelopes. $1.50-$3.*

C *PART DE DEUX—Delightfully Parisian. Pure white, pink or grey deckled vellum papers, stunningly accented by contrasting tissue envelope linings. $2.*

D *PASTELLE PIQUÉ—Striking "patent-leather" black and pastel hinged box filled with fine piqué vellum paper in four delicate tints. Other sizes and colors. $2.50-$5.*



BARONESS DAUBEK GOES TO THE OPERA OPENING
IN THE LOVELIEST GOWN OF THE SEASON, MADE WITH

Celanese*

ACETATE, THE BEAUTY FIBER

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Elfreda Fox design in pale champagne Celanese acetate and silk satin, sizes 10 to 16. At B. Altman & Co., New York; Charles A. Stevens Co., Chicago.

*Reg. U. S. Pat. Off.

The Baroness Daubek photographed at the Metropolitan Opera House where she has sung so often as Jarmila Novotna.



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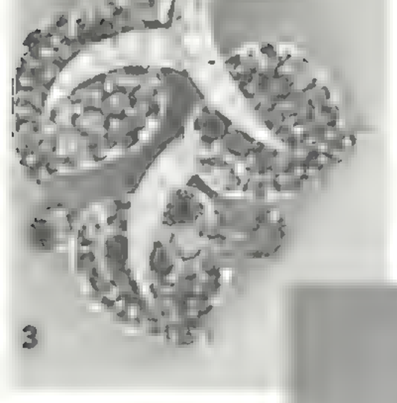
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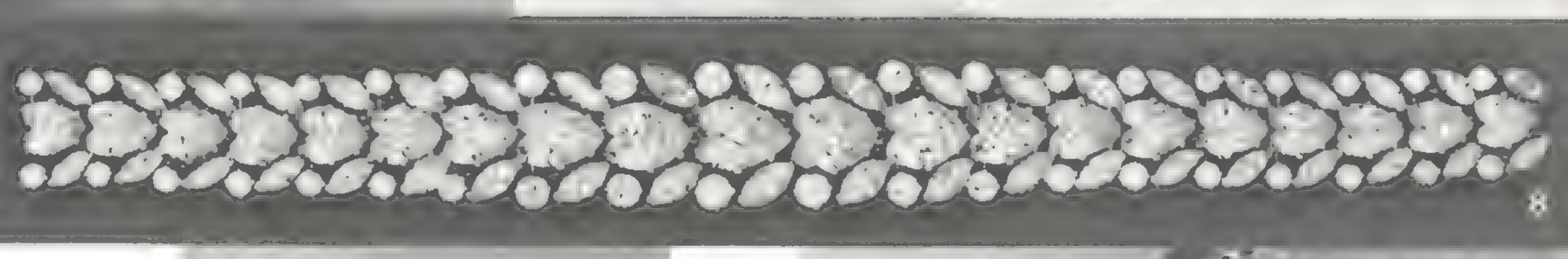
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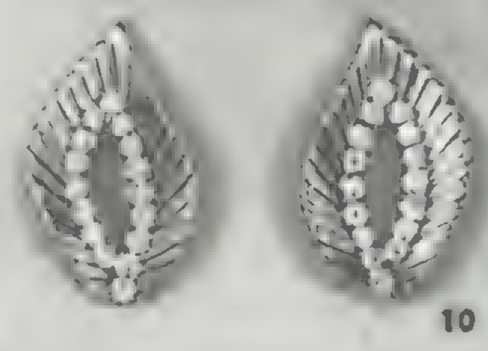
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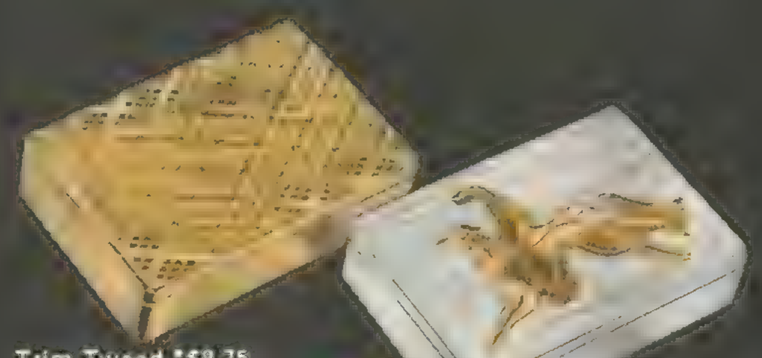


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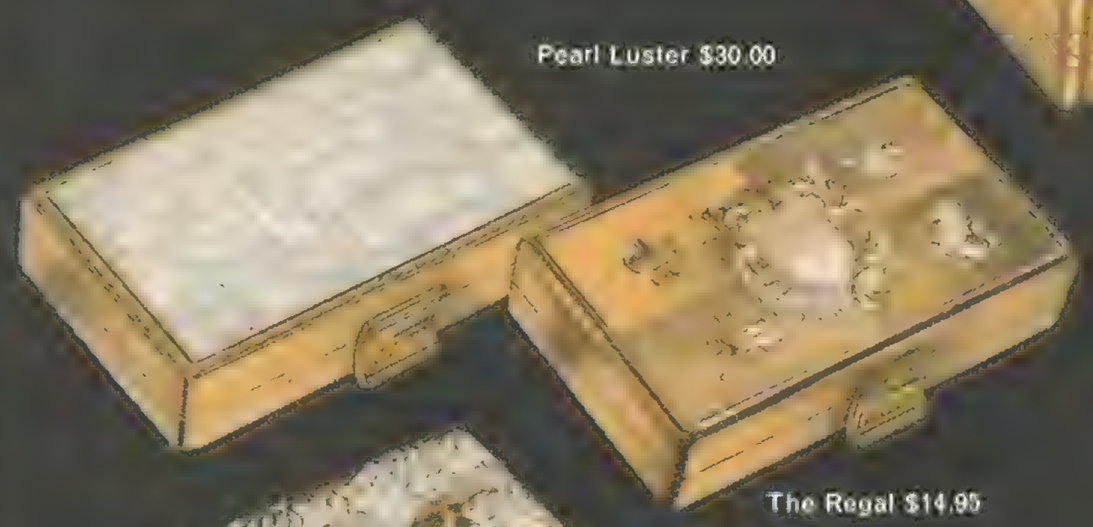


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VOGUE'S CHRISTMAS BOUTIQUE

Many of the 25 Christmas presents under $25 (shown on pages 136-139) can also be found in the following shops across the country. Look in the list below for the shop within minutes of your house. There will almost surely be one.

ALABAMA
Anniston . . . . . Ullman's
Birmingham . . . . . Kessler's
Florence . . . . . Shirley's
Gadsden . . . . . Irving's Town Shop

ARIZONA
Phoenix . . . . . Goldwaters

ARKANSAS
Fort Smith . . . . . Boston Store
Little Rock . . . . The M. M. Cohn Co.

CALIFORNIA
Beverly Hills . . . J. W. Robinson Co.
Claremont . . . . . Petite Paris
Corona Del Mar . O'Brien's Specialty Shop
Fresno . . . . . Bruckner's
La Jolla . . . . . Ascot Shop
Long Beach . . . . . Schick's
Los Angeles . . . . J. W. Robinson Co.
Modesto . . . . . The Brown House
Ontario . . . . . Musette's
Pomona . . . . Orange Belt Emporium
Sacramento . . . . . Bon Marché
Stockton . . . . . The Brown House

COLORADO
Colorado Springs . . . . . Montaldo's
Denver . . . . . Montaldo's

CONNECTICUT
Hartford . . . . . G. Fox & Co., Inc.
Southport . . . . . Guy Norman
Waterbury . . . . . Forester, Inc.

DISTRICT OF COLUMBIA
Washington . . Julius Garfinckel & Co.

FLORIDA
Ft. Lauderdale . . . . . Burdine's
Lakeland . . . . . Gladys'
Miami . . . . . Burdine's
Miami Beach . . . . . Burdine's
Panama City . . Lillian Kilpatrick's Inc.
Tallahassee . . . Steyerman's Style Shop
West Palm Beach . . . . . Burdine's

GEORGIA
Albany . . . . . Whittington's Inc.
Atlanta . . . . . J. P. Allen
Valdosta . . . . . Whittington's Inc.

ILLINOIS
Bloomington . . . . Paul Anderson Inc.
Decatur . . . . . Semmel's
Geneva . . . . The Little Traveler Inc.
Waukegan . . . . . Hein's

INDIANA
Evansville . . . . . De Jongs Inc.
Indianapolis . . L. S. Ayres & Company
Muncie . . . . . Ball Stores, Inc.
South Bend . . . . . Frances Shop

IOWA
Davenport . . . . . Isabelle Ramey
Sioux City . . . . . Younker-Davidson's

KANSAS
Arkansas City . . . Bridges Style Shop
Hutchinson . . . . . Wiley's Inc.
Independence . . . . . Montaldo's

KENTUCKY
Lexington . . . . Stewart's of Lexington
Louisville . Stewart Dry Goods Company

MARYLAND
Baltimore . . . . . Hutzler's

MASSACHUSETTS
Boston . . . Wm. Filene's Sons Company

MICHIGAN
Ann Arbor . . . Wm. Goodyear & Co.
Detroit . Himelhoch Brothers & Company
Grand Haven . . . . . Reichardt
Grand Rapids . . . . The Strauss Shop
Hillsdale . . . The Buchanan Company
Kalamazoo . . . . . Gilmore Bros.
Lansing . . . . . The Style Shop

MINNESOTA
Duluth . . . . . Silvian's
Minneapolis . . . . . Dayton's
St. Paul . . . . . Frank Murphy
Wayzata . . . Edith's Country Shop Inc.

MISSISSIPPI
Indianola . . . . . Klumok Dept. Store
Tupelo . . . . . McGaughy's
Yazoo City . . Yazoo Apparel Shop Inc.

MISSOURI
Kansas City . . . . . Harzfeld's
Poplar Bluff . . . . . Chas. Miller
St. Joseph . . . . Townsend & Wall Co.
St. Louis . . Scruggs Vandervoort Barney

MONTANA
Billings . . . . . Doyle's

NEBRASKA
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Las Vegas . . . . . Fanny's

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Red Bank . . . . . Steinbach Company
Summit . . . . . Lillian O'Grady Inc.
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Rochester . . . . . McCurdy's
Rye . . . . . Tina MacRae
Saranac Lake . . . . . Emily Durell
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Durham . . . . . Montaldo's
Greensboro . . . . . Montaldo's
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Philadelphia . . . . . Bonwit Teller
Pittsburgh . . . . . Joseph Horne Co.
Wilkes-Barre . . Fowler, Dick & Walker
Williamsport . . . . . Lynn Hayes

SOUTH DAKOTA
Aberdeen . . . Marie O. Simmons Shop
Huron . . . . . Berg Style Shop
Mitchell . . . . . Baron Bros.

TENNESSEE
Chattanooga . . . . . Lovemans, Inc.
Memphis . . . . The John Gerber Co.
Murfreesboro . Cecil Elrod's French Shoppe
Oak Ridge . . . . . Lovemans Inc.

TEXAS
Amarillo . . . . . Colbert's
Dallas . . . . . Neiman-Marcus
El Paso . . Popular Dry Goods Company
Fort Worth . . . . . The Fair
Galveston . . . . . E. S. Levy & Co.
Houston . . . . . Sakowitz
San Antonio . . . . . Frost Bros.
Sherman . . . . . Elinor's Dress Shop
Tyler . . . . . Mayer & Schmidt

VERMONT
Burlington . . . . . The Fashion Shop

VIRGINIA
Newport News . . . . . Nachman's
Norfolk . . . . House of Arther Morris
Richmond . . . . . Thalhimers
Roanoke . . . . Smartwear-Irving Saks

WASHINGTON
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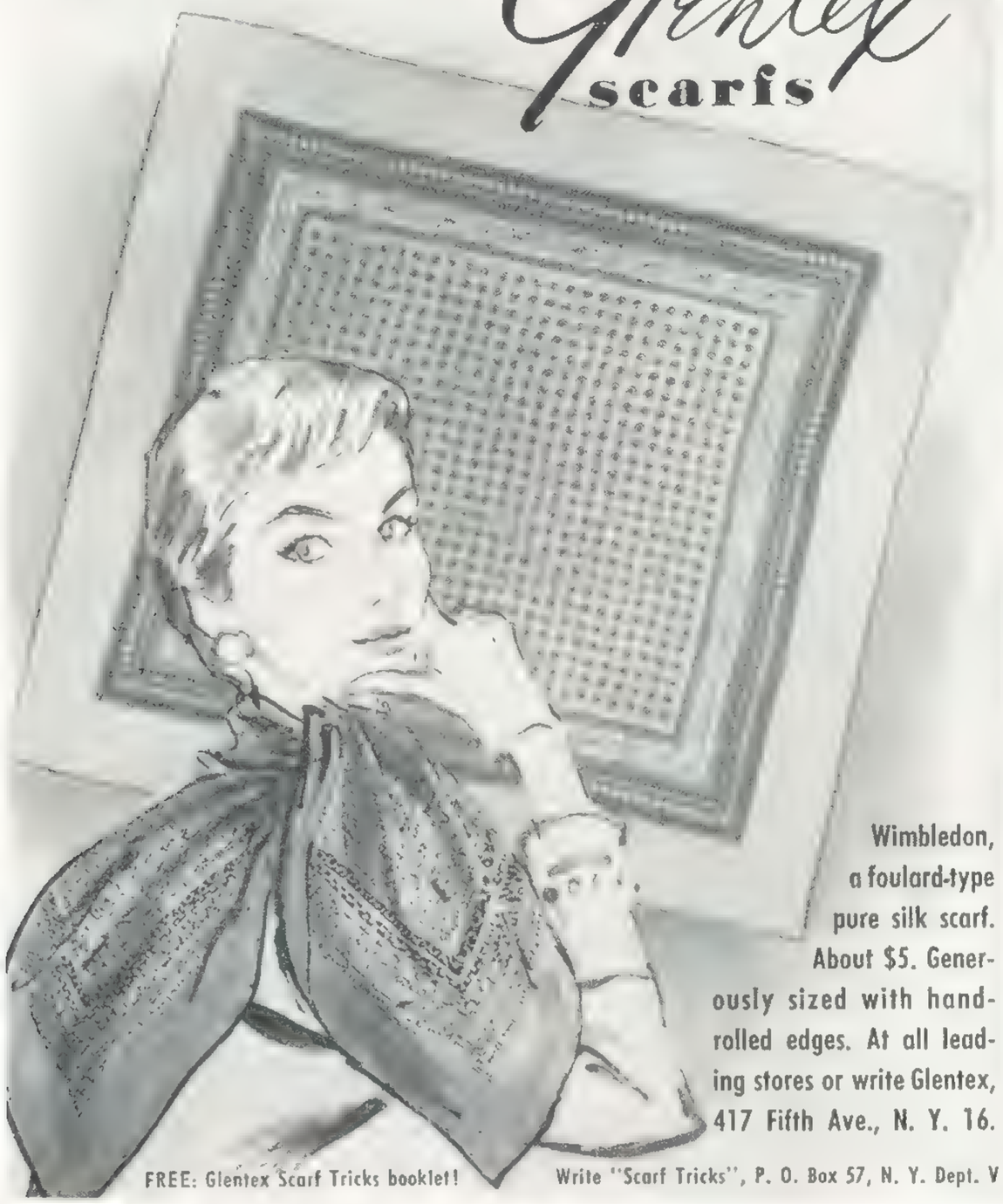
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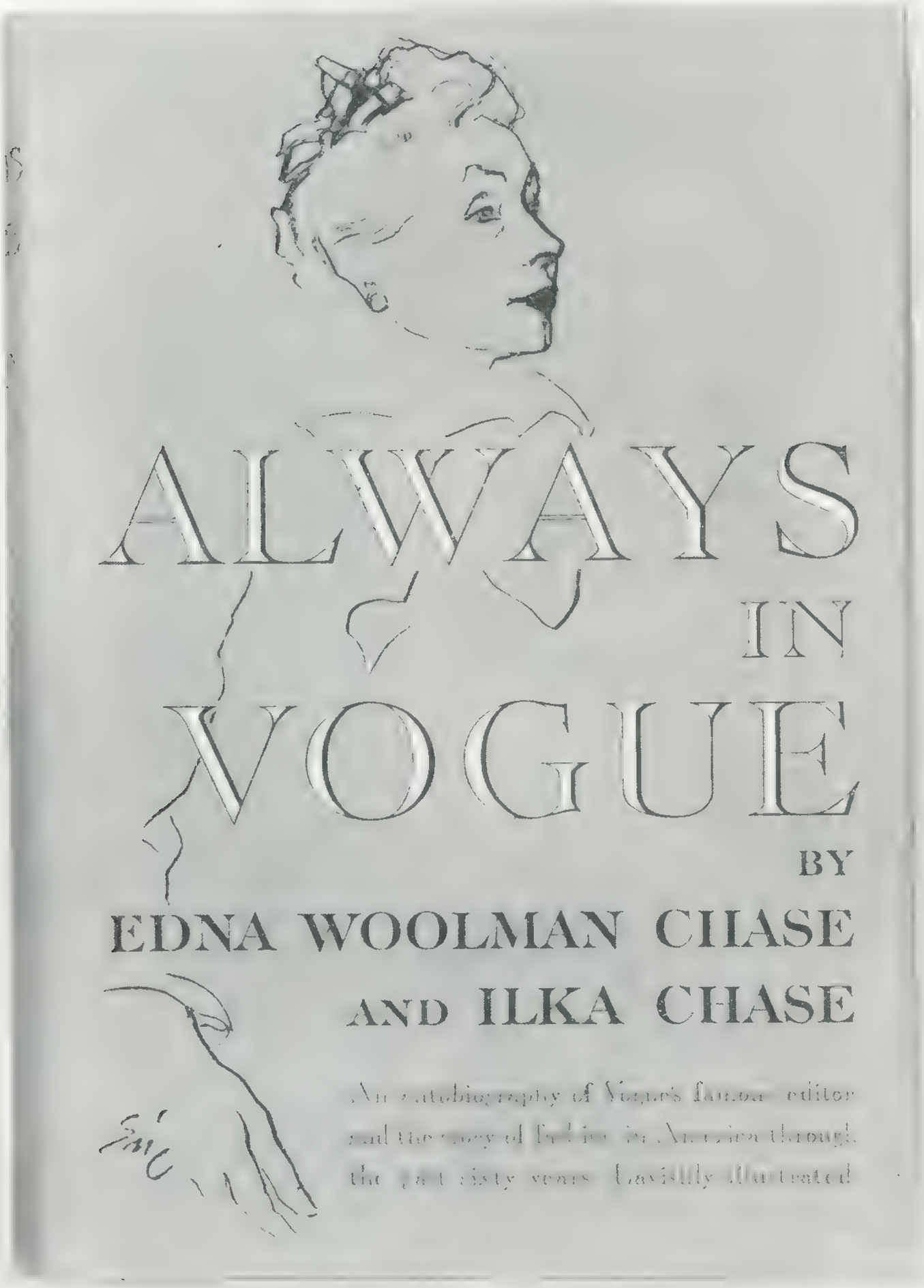
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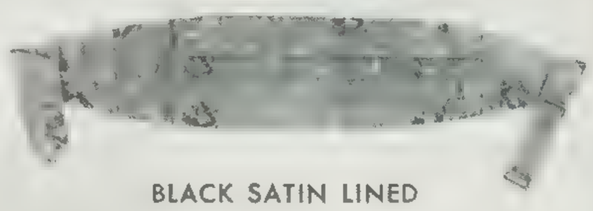
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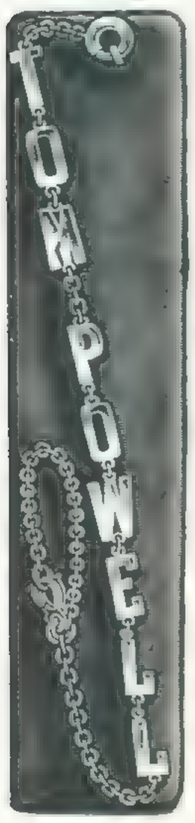
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SHOP



Left: A country jacket: this corduroy one in a fine neutral colour, covert. Leather-piped pockets: idea for a gentleman farmer. $35. Sizes 38 to 46, regular or long. By Gordon-Ford. At Whitehouse & Hardy, 695 Fifth Ave., New York, N. Y.



Right, above: For the man behind the wheel: these French gloves. With soft tan calfskin palms, lighter tan crochet backs, they are pliable and comfortable for driving. Good, too, with country polo coats. $11.50. Dominique France, 53 E. 51st St., N. Y. C.

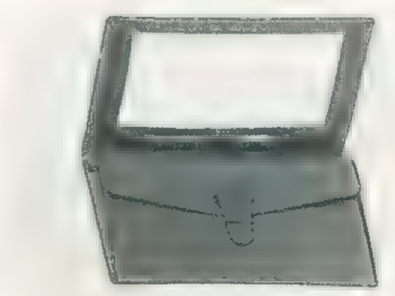


Right: The jacket-shirt: to look equally well inside trousers as a golf shirt or outside as shown here. The side vents make pocket-reaching easy. In Stroock natural-coloured cashmere. By Val Desco. $75. Arthur Leonard Ltd., 1901 Boardwalk, Atlantic City, N. J.



Right: The newest of the Lacoste shirts from France: a collarless cardigan. Cut to stay neat during active sports, it's longer in back than front. White knitted cotton trimmed with navy blue. $8. Imported by Izod for Mark Cross, 707 Fifth Ave., New York, N. Y.

Below: A very brief case: present for a busy man. Wallet with a pad of paper, a sterling silver pencil, an envelope for business cards. $13 plus tax. In walnut-coloured leather, a specialty at Gucci, 7 E. 58th St., New York, N. Y.



HOUND

...follows the men



Right: Give this to a sportsman. A clan tartan cap with a narrow visor, a one-piece crown. *That* means it stays on in open cars. In Royal, Dress or Hunting Stewart, Dress Gordon, Mackenzie tartans. $4.50 ppd. Scottish Products Inc., 24 E. 60th St., New York City.



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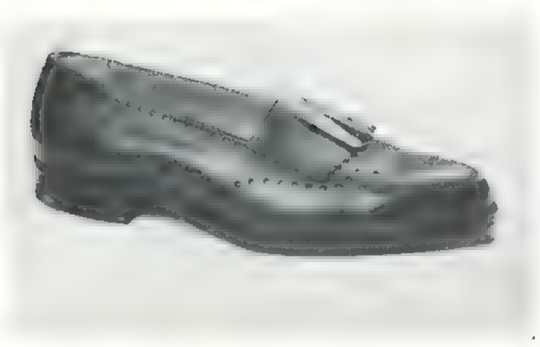
Left, above: Greetings from Fort Knox: this gilded brick with pseudo jewels can be a door stop or used to weight bills (paid or unpaid). $5 inc. postage. Reeves Wetherill. 718 Braeburn Lane, Narberth, Pa.



Left: Only fair way to pull the wool over a man's eyes: this Scottish sleeveless cashmere pull-over with contrasting piping. Beige with brown; silver with dark grey; dark grey with silver; navy with light blue. By Cox Moore. $27.50. John Munro, Westport, Conn.



Left: Convertibility: good news in men's clothes. This shirt-sweater has a zipper that changes the collar from an open to a turtle neck. Zigzag pattern on 80% Orlon, 20% Thalspun wool jersey, washable. $15 plus 50c postage. Silverstone's, Milwaukee, Wis.



Below: Old-shoe kind of comfort: new version of the moccasin. This sport shoe has a slashed ghillie tongue decoration; impeccable tapered lines. Brown or black calfskin. $22.95. Lefcourt Shoes, 400 Madison Ave., New York, N. Y.

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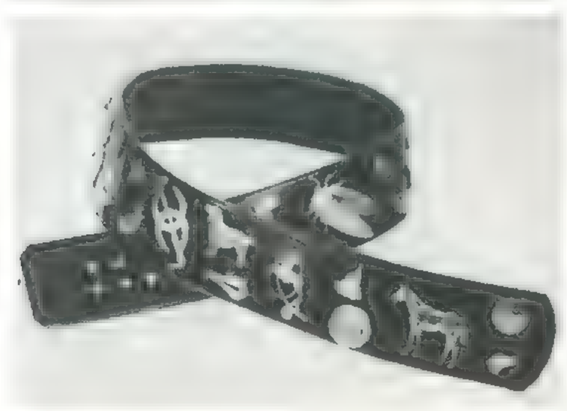
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Shells are High Fashion

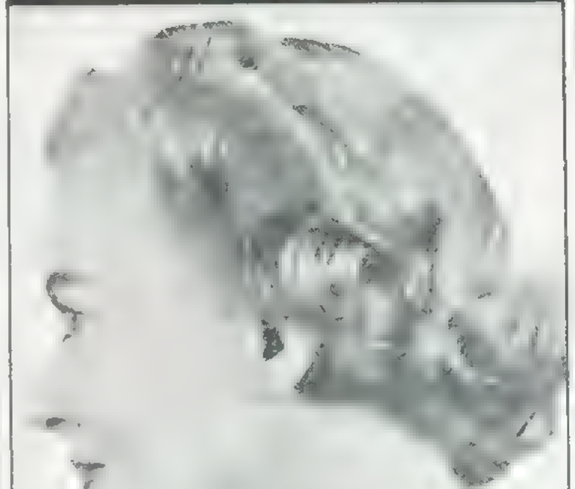
Jewelry Originals, by Adelaide Riley, of Carved South Sea shells on gold plated mountings. Especially designed to show the exquisite interior of the shells with their flattering natural colors. Pictured "Samoa", mist blue with brown—wonderful with tweeds, later cottons. Necklace, $8.50—small, medium, large. Bracelet, $4.50. Earrings, large, $3.50; small, $2.25—button or drop. Screw-on or clip, pierced or regular. Also "Tahitian"—midnight blue with white; "Tahitian Ivory"—Ivory white with mauve. *Prices include tax and postage.*

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From a smooth crown comes a complete reversal of coiffure contour in a smooth facial frame of chiffon-soft swirls, longer at the nape with a definite upward tilt.

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SHOP



Left: Rubberneck tour of comfortable seating arrangements. A foam rubber pillow to strap to the back of a chair and to cushion the nape of the neck. Here, in a cotton Paisley zip-on case: also, in many colours of faille. $2.50 ppd. Lewis & Conger, 1152 6th Ave., N.Y.C.

Right: Christmas package for a king: this leather one for king-size cigarettes. What's more, it's made in Spain, has fine workmanship, a gilt rim. Red, green, brown, or black. $3.95 ppd. Les Cadeaux, at the Sherry-Netherland, New York, N.Y.



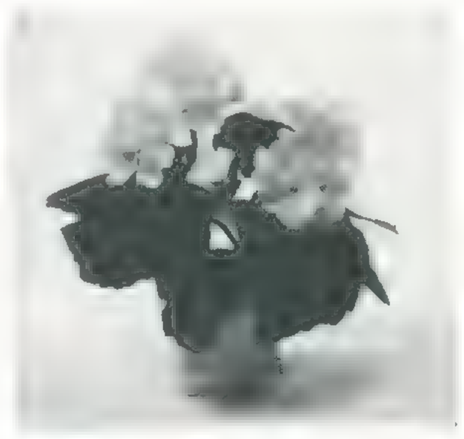
Left: See it now—see it clear and unsteamed. The point here: a cure for foggy, steamed-up glasses, via a specially treated sponge that keeps spectacles clear. Good winter news for drivers, skiers. 50c tube lasts 2 to 3 months; refills are 25c. E. B. Meyrowitz, 520 Fifth Ave., New York.



Right: Fire where there's smoke? Not always. This lighter has a platinum grid that lights only when in contact with an inhaled cigarette. A lipstick-size aluminum tube. $15 ppd. with a two-year fuel supply. Top Down Lighter Ltd., Branford Road, North Branford, Conn.



Left: Blossom time all the time. Perpetual bloom for this handsome tuberose begonia—it's all wax (pink, white, red, or yellow); the pot's white ceramic. Made by specialists in real flowers—sold in a flower shop where the real blend beautifully with the unreal. $8.50 ppd. Constance Spry, 322 Park Ave., N.Y.C.

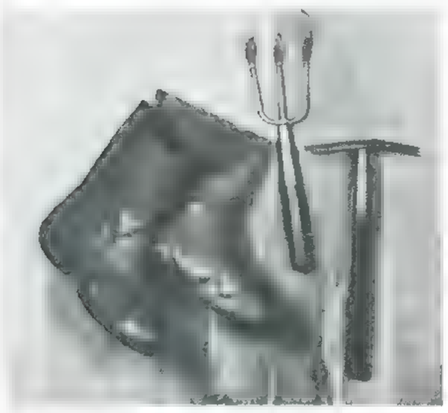


Right: This, on the "Lazy Susan" principle—a swivel platform of polished wood; suction cups on top to hold a Scrabble board, or to serve up screws, tacks, nails in the workshop. $2 ppd. S. & S. Products Co., 1419 H. Street, N.W., Washington 5, D.C.



HOUND

...wrapping up the list



Left: Present for a gardener friend—these Latex boots that fit easily over garden shoes or, worn without shoes, protect against the dews and damps. Small, medium, or large. $2.98 ppd. Max Schling Seedsmen, Inc., 538 Madison Avenue, New York, N.Y.

Right: Tellicherry, one of India's finest black peppers, to spice a gourmet's Christmas. Two pounds (a five-year supply for a family of four since whole peppers *last*) come in a red and white canister with a natural hardwood grinder. $9.95 ppd. Tellicherry Black Ltd., Litchfield, Conn.





Left: The colourful ice bucket—a handsome and useful present that comes in the following—black, white, pink, or aquamarine with gilded knobs and handles. Its Thermagold insulated lining keeps a half-gallon of ice cold; food hot. $7.98 ppd. Merrill Ann Creations, 102 Warren St., New York, N.Y.

Right: This portable console phonograph has retractable landing gear . . . legs that open from the bottom. Weighing only 30 pounds, this has a 3-speed changer, an encore switch; is covered in tweedy grey vinyl. By Philco. $89.95 express collect. Haynes-Griffin, 420 Madison Ave., New York, N.Y.

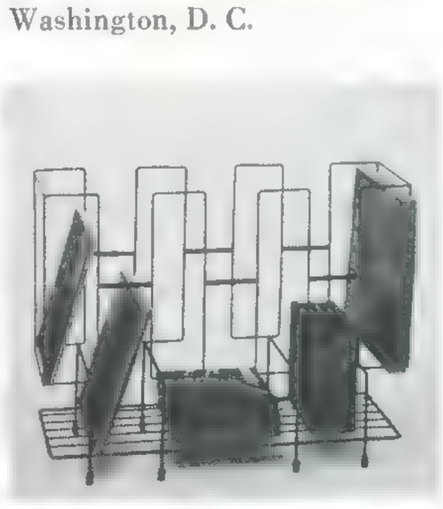


MIEHLMANN



Left: Kitchen garden—from a collection of hand-decorated pots and pans, these two charming ones. Like the rest, they are white enamel with herb patterns; even to the bottoms, which are flowered to hang on the wall. Percolator, $6; small saucepan, $4. Woodward & Lothrop, Washington, D. C.

Right: For permanent collections—this wrought-iron record stand that holds 200 LP records or a number of 78 RPM albums. Filing made easy by the ten divisions for different kinds of records. $9.95 express collect. Leslie Creations, Dept. 117, 2116 Robbins St., Philadelphia 49, Pa.





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Versatile Shoulderette for Your Christmas 'She'

Your charmer will love it over her evening wear, as a shawl, a bed jacket, evening wrap or the cover up for a cocktail dress. Tailored by Hercules in pure worsted with lacy open stitch, it has the look of a handmade, feels cashmere-soft. In pink, white, lilac. **Postpaid, 5.50**

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Heavy 14 K gold link bracelet, $45.50

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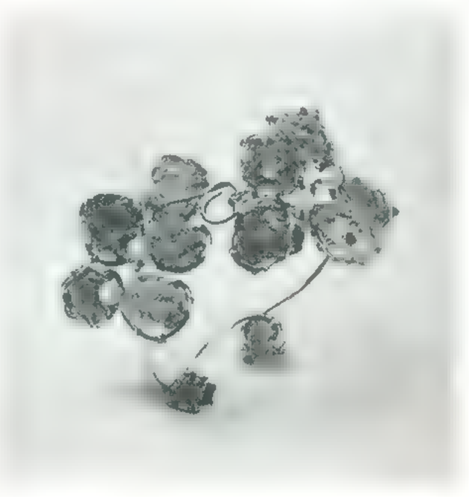
SHOP



Right: Paris costume: a shirt and skirt. Shirt, here, white cotton moire (to order in any fabric), bib-front, wide cuffs. $59.95. Camel's-hair skirt, diagonally seamed. $85. Amie (who has many Paris ideas), 715 Madison Ave., N.Y.C.



Left: Bracelet of floating stones (these seem a liquid handful; actually they're firmly set with gold-filled wire). Pale amethysts, topazes, or tourmalines. $28.50, inc. tax and postage. (Matching earrings, pin, each $18.50.) Marion Batory, 141 W. 72nd, N.Y.C.



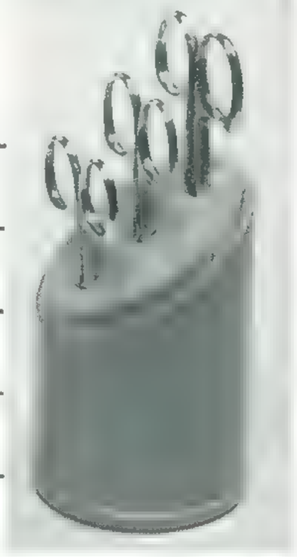
Right: Sweater look (important look) in fur. A cardigan in navy-blue American broadtail (nice, surprising colour), edged in black braid, lined in peacock-blue taffeta—for suits, skirts, shirts. $395, inc. tax. Esther Dorothy, 68 E. 56th St., N. Y. 22.



Left: Nine colours in film—filmy English mohair, 60" square, in white, peach, blue, lemon, French blue, red, pale green, mauve, dark blue. Long enough to cover back and arms. $4.95 plus postage. E. Braun & Co., 1 East 57th St., N. Y. 22.



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HOUND

...wrapping up the list



Left: North or south—shirts and skirts. Here, in a handsome brown plaid M. & W. Thomas cotton; sizes 10 to 16, 9 to 15. The shirt, $10.95; the skirt, $14.95. From Yohalem, 723 Madison Ave., N.Y.C.

Right: Infinite variety, uncomplicated charm—a coiffure shaped just by scissors and brush, to fall in pretty, natural patterns. Shown here: just one of five ways we tried! The man with the scissors: D. J. Brown, 8 East 56th St., N.Y.C.



Left: One scent, two degrees—toilet water and perfume. In these two versions: Tobruk, a warm, lingering scent that goes with furs, winter parties (quite different from flowery summer scents). Eight ounces of toilet water, $4.20; two drams of perfume, $2.50; including tax, ppd. Pasquier, 7 West 46th St., New York 19.



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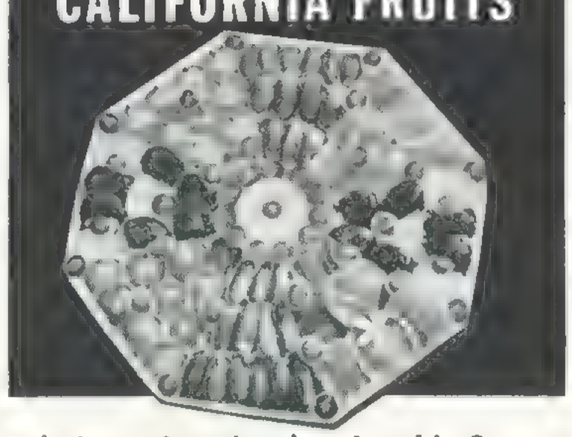


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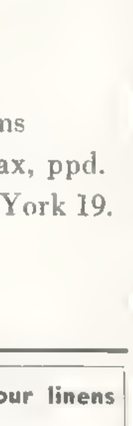
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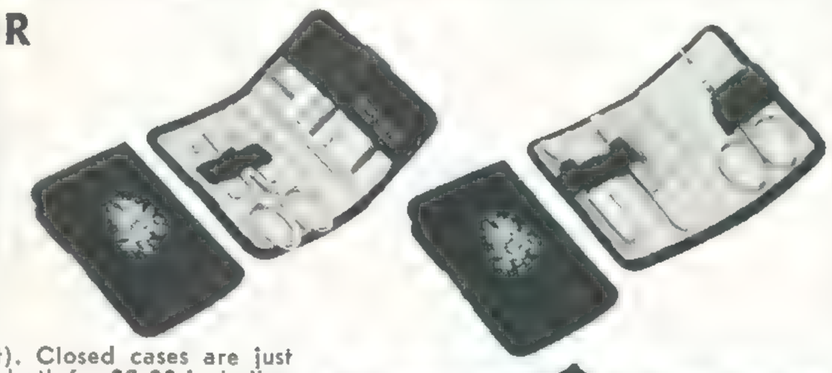
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SHOP



Right: Current look—the long, lean one of this black wool jersey blouse: its neck scooped low. Contemporary detail: the binding that ties in a bow on the hip. $12.95. Sizes 10 to 16. The Clothes Horse, *at a new address:* 58 East 58th Street, N.Y.C.



Left: The satin-finished head, beautifully simple and a fine place to wear this season's turbans and satin berets. Under Monsieur Leonce's tutelage, hair lies flat against the cheek, duck-tails in back. C. Leonce, 9 E. 53rd St., N.N.C.



Right: Hand-screened Italian silk makes this cardigan shirt with its own soft skirt an elegant costume. Black print on red, moss green, brown, grey. Blouse, $16.95; skirt, $17.95. The Separate Shop, Sherwood Square, Westport, Connecticut.



Left: Christmas colours, fashion's colours. This fine lizard purse in a surprising (for a lizard) and welcome range: red, green, grey, brown, black, navy blue, or natural. It's leather-lined. $15.95, including tax, ppd. Dale Fifth Avenue, 719 Fifth Avenue, New York 22, N.Y.



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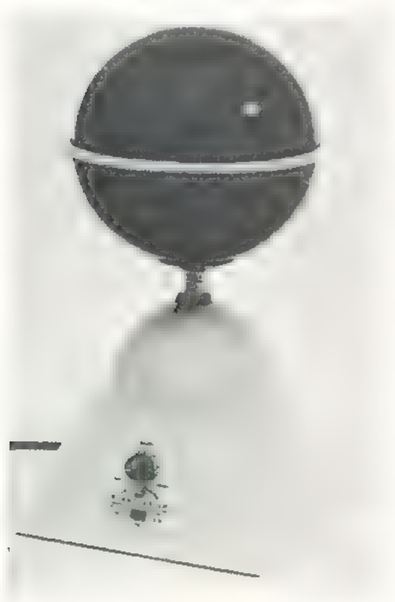
Cluster of Curls $16.50

HOUND

...wrapping up the list



Right: New gift idea for a grandmother from grandchild: a 14-K gold charm with child's name on one side, birth date on the other. About the size of a nickel. $10 ppd. ($2.50 in sterling). Hausmann's, New Orleans, La.



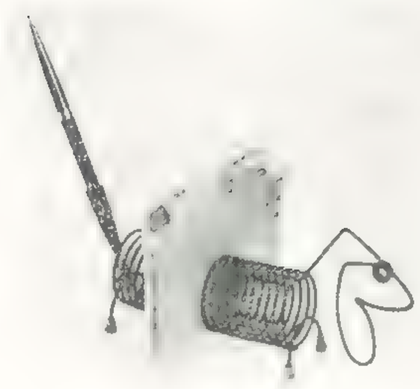
Right: Desk Hound . . . this little wrought-iron dog with rubber paws will hold letters and memoranda on a desk. His tail: a black ball-point pen. $3.95 postpaid. Carol Beatty Co., 7410 Santa Monica Boulevard, Los Angeles 46, California.

Left: French manner, eight-year-old fashion manner—a dress of cotton satin, pale pink stripes on aquamarine. To order at the *new* atelier of Marcelle Julien (*haute couture pour les jeunes filles*), 698 Madison Avenue, New York 21, N. Y.



Left: To turn young star-gazers into junior astronomers—a planetarium that lights up, is scientifically accurate, shows more than forty constellations. Night-blue plastic, plugs into AC current; 14¼" tall, 7" sphere. $14.95 ppd., inc. sky charts. The Children's Cupboard, Inc., 120 E. Broad St., Falls Church, Va.

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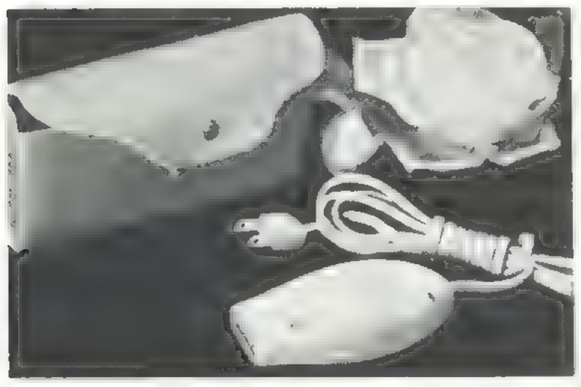
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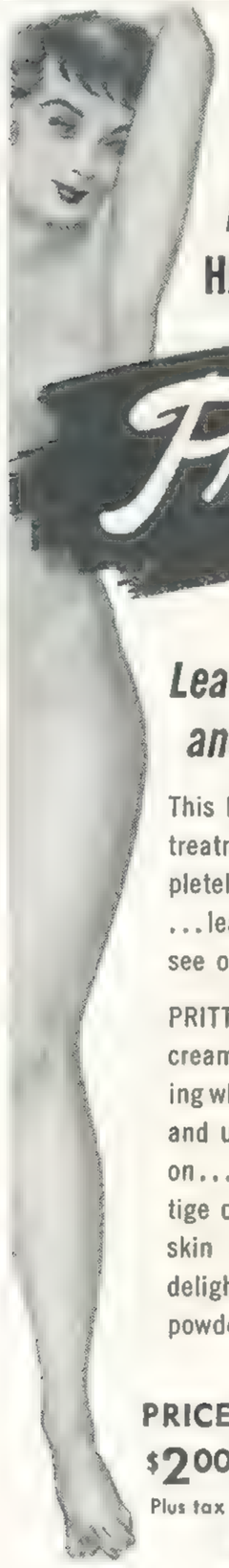
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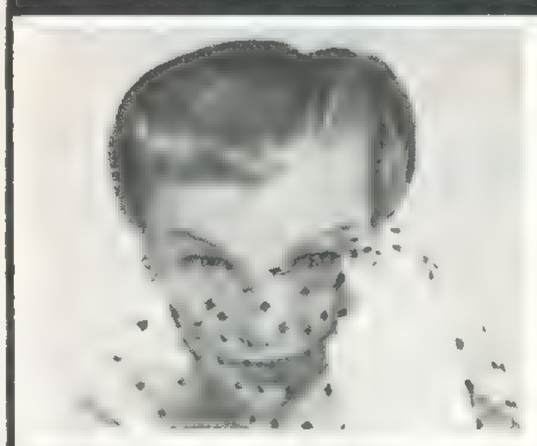
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SHOP



Left: Maine-raised Mongolian pheasant make a very special Christmas present: might replace a turkey. A brace of pheasant each weighing 3½ to 4 pounds will feed eight people. Shipped frozen and postpaid when possible: or by express collect. A brace, $14.95. Cap'ns Corner, Camden, Maine.



Left: Delicious—best way to describe these macaroons. Very almond-y, very good for Christmas cocoa parties, or with tea. Twenty-four are $1.95; forty-eight, $3.50, ppd. They are specialties of A. L. Roth, 2627 Boardwalk, Atlantic City, New Jersey.



Left: The ice is right—cold and functional, that is, when it's kept in this scratchproof bucket. Black anodized aluminum. To hang on its rim when open: a Lucite lid. Thermos-type vacuum insulation. $22 ppd. Hutchings Marmaduke, 260 Kearny Bldg., San Francisco, Calif.

Christmas food to order from Canada: there's a delicious idea for every list in the list that follows. Consider for a duck hunter's quarry: Canada West Wild Rice, $2.35 a lb. Oka Cheese, made by the Trappists of Quebec, a 1-lb. box, $.89. Aged Bitter Marmalade, a *man's* marmalade, Vintage 1949. By Frank Cooper, $.65 the 12-oz. jar. A whole Scottish Partridge, in natural broth with white wine, 15-oz. tins, $3.25. Patum Paperium, relish to serve on hot, buttered toast. 2-oz. jars, $.69. Robinson's Barley Water, $1.10 a bottle. Queen Mary's Tea, by Twinings; a Darjeeling flavoured blend. ½-lb. tin, $1.85 (add 14c postage per pound). All: from Cooke's, 59 Brock St., Kingston, Ontario, Canada.

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HOUND

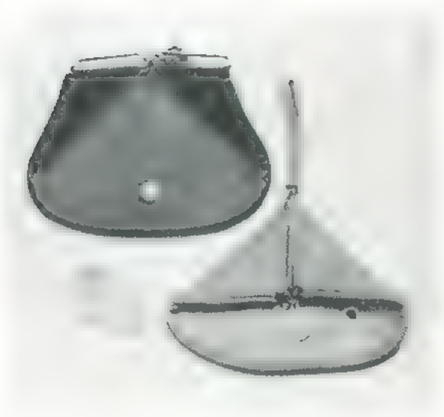
...wrapping up the list



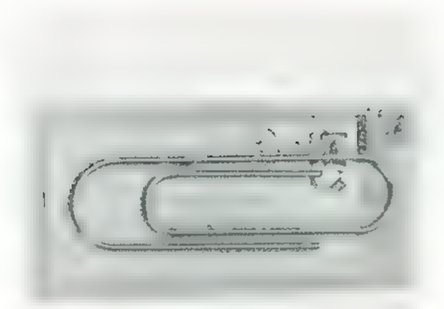
Left: Pin collector's choice:
a golden cord,
bow-shaped, the edges lined
with rhinestones. $2.50.
The earrings, same idea,
swirl-shaped. $2.50. Both,
including tax, postpaid.
Aimee Lee,
545 Fifth Avenue,
New York 17, N. Y.



Left: Restated here: a firm
belief in the beautiful shoe,
one set apart for late-day dinner
(Vogue's point, October 15).
Here, Capezio's version
in black satin, with
a rhinestone button. $12.95,
plus 40c postage. B. Rich's Sons,
1516 Wisconsin Avenue, N. W.,
Washington, D. C.



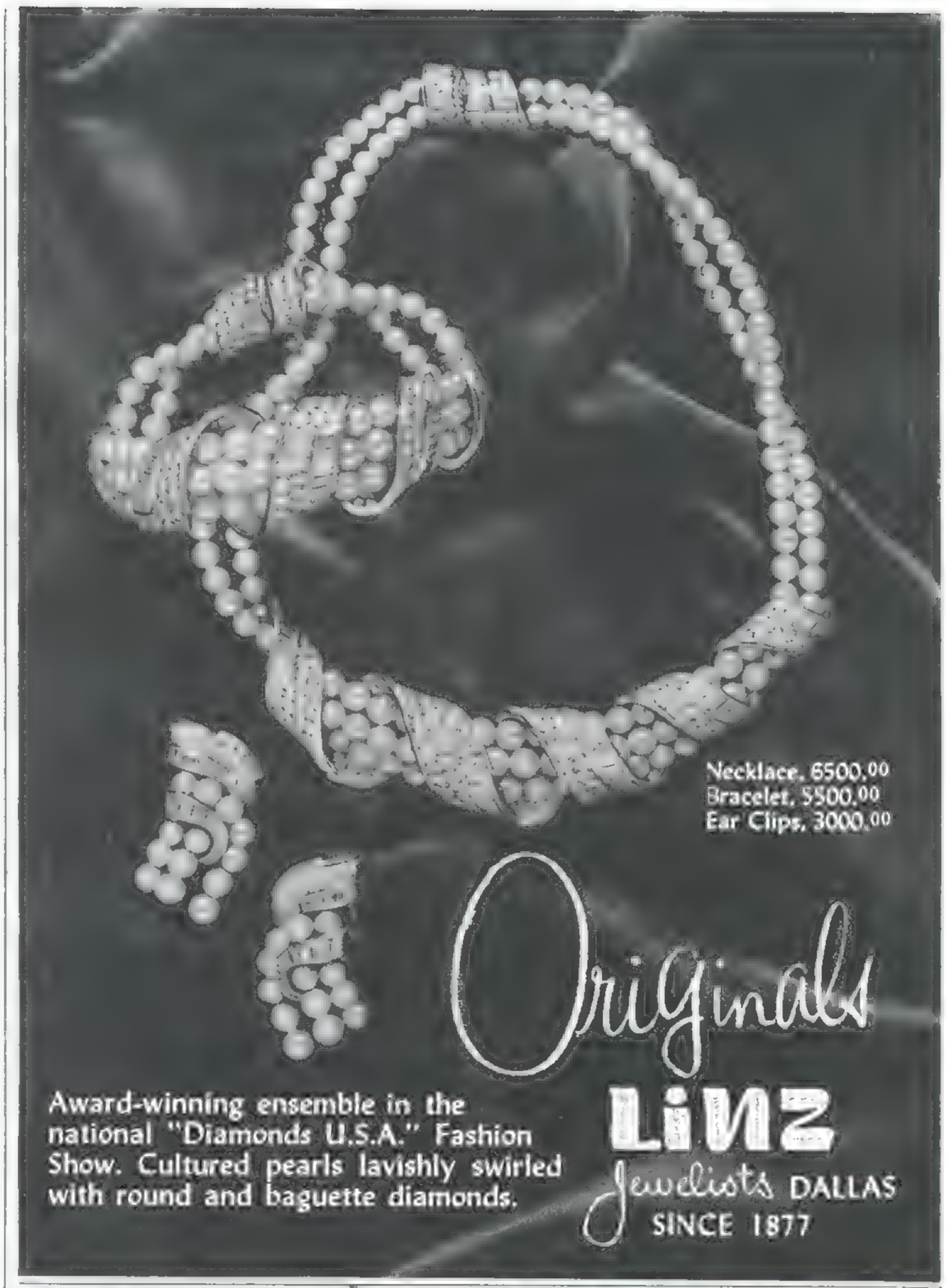
Left: Change in change purses—
here, one with a gilded
gliding closing that's
safe and smart.
In soft-as-a-breeze
leather: pale blue, red.
Nice price, too—$1.95,
including tax, postpaid.
Elizabeth McCaffrey,
Orange, New Jersey.



MIEHLMANN

Left: Like Topsy, this paper
clip *grew*. Now 10 inches long
(size to fill a Christmas stocking),
in gilt-coloured metal, it
can weight down or hold
documents, billets-doux.
$1.25 Postpaid. Kirby's,
20 East So. Temple,
Salt Lake City, Utah.

A new way to decorate a party: fill your cigarette boxes with colours. Order cigarettes in any colour (Christmas red and green are to the point *this* season) and have them marked with names or messages, or monogrammed. They come in the regular cigarette size with a gold tip, or plain-tipped in a new "Queen" size—½" longer than king size (4" long in all). To order in 50 packages of 10 cigarettes, one colour per 500. $30 for every 500. Nat Sherman, 1400 Broadway, New York 18, N. Y.



#1316. In nylon lace and elastic, $16.50. White or black. Shown with Adele Simpson's new long torso line traced in lace.



Just extend yourself for fashion's sake...

A completely new version of that fabulous flatterer . . . Warner's Merry Widow! Just luring you into that long, lovely line, so inviting and vital to today's Gentle Look fashions.

And it's all subtlety, as you can see. Starting with the softest suggestion of curves, higher, more fragilely blooming. *Then,* flowing like champagne through an eased-in waist, a hip just ounces more controlled than before.

How does it look . . . how does it feel? Wonderful and as natural as breathing. For Warner's has gentled *everything* (just to gentle *you*)—shaped this new line with the merest flutter of nylon lace and nylon elastic marquisette.

On sheer prettiness alone, you'll want to see this new Merry Widow *soon*—and then revel in it through all the holidays . . . from here to New Year's! Now available at so many of the nicest stores.

WARNER'S*

*REG. U. S. PAT. OFF.

new

Merry Widow

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HORST

COVER: *One unbeatable late-day look for the holidays ahead—the rare simplicity of a black sweater (but it's cashmere), a few jewels (but they're diamonds, rubies, emeralds), and a close black turban (looking twice the fashion, in capeskin). And notice the gloves: glacé kidskin in the smart new colour-choice—yellow. Turban: Mr. John. Also, at Hudson's; I. Magnin. The sweater by Lyle and Scott, moth-proofed with Mitin, and gloves by Aris: Bergdorf Goodman. Cartier jewels. "Figurine Look" lipstick, nail polish: Dorothy Gray.*

NOVEMBER 15, 1954

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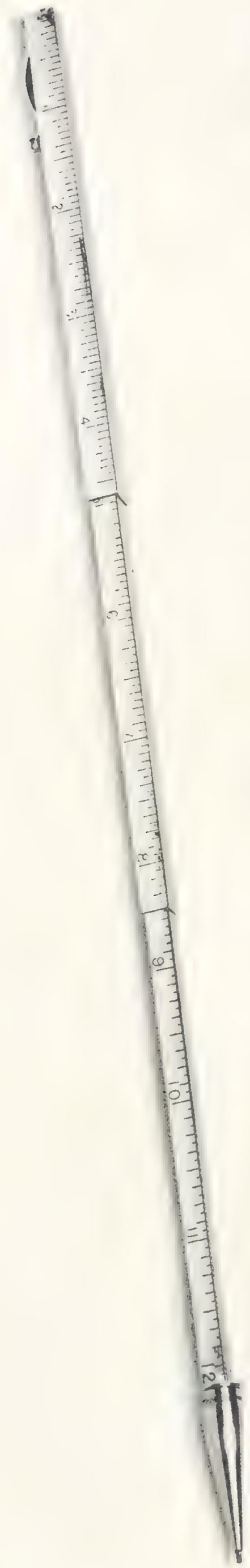
the best compliment to a graceful "ambiance"

© Caron, 1951

Vogue's eye view of

50¢ shoes

They're entirely of rubber, even their soles. They come in small sizes—children's sizes. They were designed specifically to help Korean children walk through the coming winter (traditional American shoes are not built for the ice-caked slush of roadless Korea). Fifty cents buys a pair. Giving that fifty cents is the exact equivalent of taking a child's foot into your hands and warming it between your palms. But warming a Korean child's cold foot is much more than a matter of providing comfort: it is a specific against amputation—terrifyingly frequent in frostbitten Korea. That's why Foster Parents' Plan, Incorporated, devised the fifty-cent shoe. It's quite a thought, around Christmastime, to realize that such a small, immediate goodness can reach so far into space—and time. And that's why, in this issue of presents, we place it before all others as the best buy in the book. Address for contributions: Foster Parents' Plan, Inc., Box 944, New York 8, N. Y.



Presents with a point— a fashion point

Why we're rather pleased with the results of the Christmas shopping on these ten pages: we've stuck to the point (always an achievement in the glitter and dazzle of Christmas-shopping time)—the point here being fashion and fashion alone. Elsewhere in this issue, we take up house presents, tree decorations, the present of children's party dresses, and the boutique present where it's not essential to know size; next issue, we see to the men. But here, we've focused on the woman whose present presents a bit of a challenge: namely, the smartest woman you know. What present to give the woman who already *has* fashion? New fashion, by choice—but not without a good deal of thought. To give long earrings, for instance, you can't just go in swinging. You have to know how long she's wearing her hair; the length of her neck. To give a handbag, you can't shop successfully without first considering the clothes with which it's to be worn. To give gloves to an exacting woman, you can't just tell the salesgirl that "her hands are about your size." Everything shown here is guaranteed—so far as fashion importance goes. But to be able to give without misgivings, to give the "wearable" present to a friend who wears well, Vogue advises a little intensive Dragnet work. That's one reason why we show a *choice* of news and a *variety* of temperament in all the fashion categories that follow here.

Facing page: Four smart presents collected here. A glossy black bamboo ballpoint pen that writes in any language; is smart in all. By Fashion Craft, $2.50; Henri Bendel. The littlest address book, in black pinseal, $1.50. This, at MM Co. The bracelet, teardrops of rhinestones caught in treads of fake gold. By Carnegie, $20*. Bergdorf Goodman. Beige suède gloves tucked across the back. By Alexette Bacmo, $9; Altman.

At left: Photographed as large as life, a ruler-pencil in 14-carat gold. Grows, too. $87, tax included, at Cartier.

*PLUS TAX

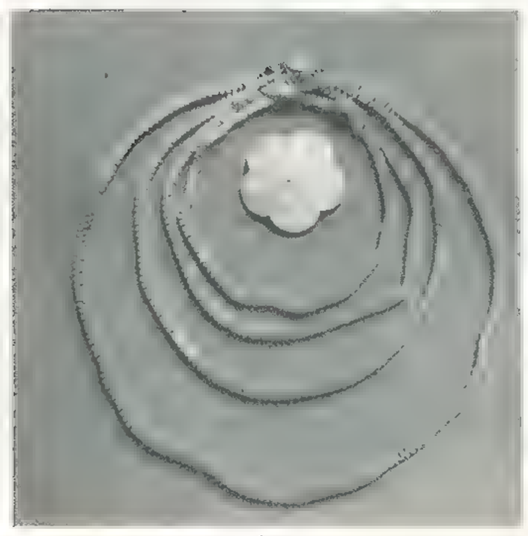
HORST





Present: necklace news

Quick news summary for the woman who's put
necklaces on her Christmas list.
Length: newest is matinée length
(average running time, thirty inches);
still important, the sixty-inch length
prompted by Chanel (her new collection,
to be reported in December Vogue, confirms).
Newest direction: coming or going—many
necklaces (particularly big evening ones),
now made to be worn backwards or frontwards.
1. A ninety-inch gilt chain that can wind up
with a gilt medallion; a necklace for shirts,
suits, tweeds. By Castlecliff. The necklace,
$15*; medallion, $5*. Bonwit Teller.
2. Marvellous bauble: a sixty-inch necklace,
light as a handkerchief, and
highlighted with big rhinestone bubbles.
By Accessocraft, $75*. Jay Thorpe.



1



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4

3. Rhinestone necklace to mix with pearls,
light same. By Bogoff, $25*. Saks Fifth Avenue.
4. Matinée length, newest length in circulation.
String of perfect stones (rhinestones),
by Eisenberg. $37*. Bergdorf Goodman.
5. Sixty-inch rope of fake pearls, turquoise
stones. By Richelieu, $10*. Bloomingdale's.
6. Brilliant fill-in for sweaters *or* ball dresses.
Fiery rhinestones, mounted with great care.
By Trifari, $70*. Saks Fifth Avenue.
Facing page: New thing for a necklace to be:
a fringe. This, a fringe of fake pearls
on five gilt chains, worn to the back
(*this* wearer's choice). Necklace, $45*;
earrings, $18*. By Miriam Haskell, at
Saks Fifth Avenue; Hutzler's; Frost Bros.
Mauve peau de soie halter dress,
by William Fox, at Saks Fifth Avenue.

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OTTO MAYA

HORST

Present: bracelet news

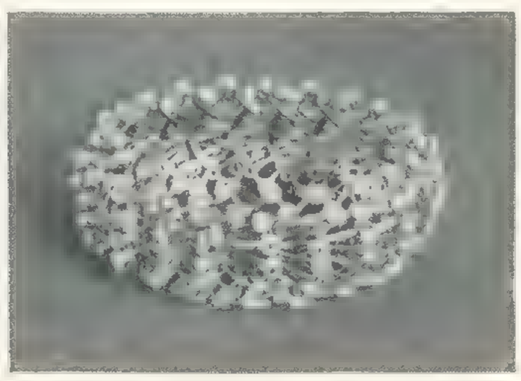
Bracelet news: largely size. These—
sizes that look smart to us
(and smart on a Christmas list).
1. Newest amount of bracelet around—
a tall, airy bracelet of textured gold.
By Anne Fogarty for Castlecliff, $25*.
Nice background present: embroidered
velveteen belt by Beltmart, $15.
Both, from Lord & Taylor.
2. Linked discs of textured "gold."
By Bergère, $6*; Bonwit Teller.



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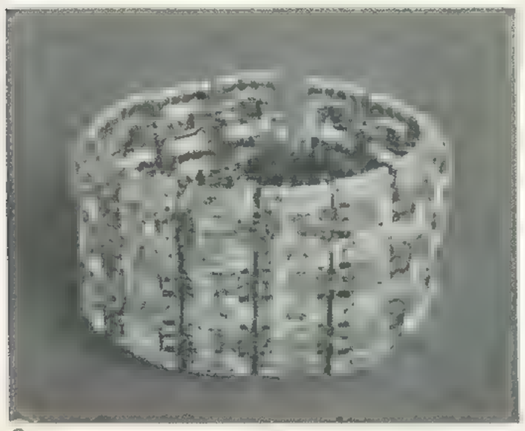
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OTTO MAYA

3. A bracelet that looks like a comet
convention: thousands of silvery wires—each,
rhinestone-tipped. By Capri, $10*. Macy's.
4. Fluted gilt cuff bracelet, its waistband,
gilt wires. By Napier, $15*. Saks Fifth.
5. Thick braids of gilt wires with a
dangling disc. By Boucher, $15*. Milgrim.
6. A yard of rhinestones, fake sapphires
to wind around the arm (or throat).
By Kramer, $25*. Saks Fifth Avenue.
7. Gilt wire links; blue scarab fob.
By Rosenstein, $40*. Jay Thorpe.
8. Rows of square-cut rhinestones
spaced with stones of lesser "carat."
By Bogoff, $25*. Bergdorf Goodman.
Facing page: One of the newest bracelets
in circulation—and one we think smart
women will welcome with open arms: a tall,
openwork band of textured gilt. As here, it's
to be the *only* piece of jewellery (apart from
earrings) to a costume. By Anne Fogarty,
for Castlecliff, $25*. Lord & Taylor;
J. P. Allen; Frederick & Nelson.

*PLUS TAX

HORST





Present: earring news

Fashion bulletin to take along with you on a Christmas shopping trip: day earrings are diminishing in size (they stopped growing when they reached butter-plate size, it seems). Evening earrings are longer and fuller (longer hair, one reason why). Earrings with bright stone centres are news, especially when the centre is chosen to match the colour of the wearer's eyes.

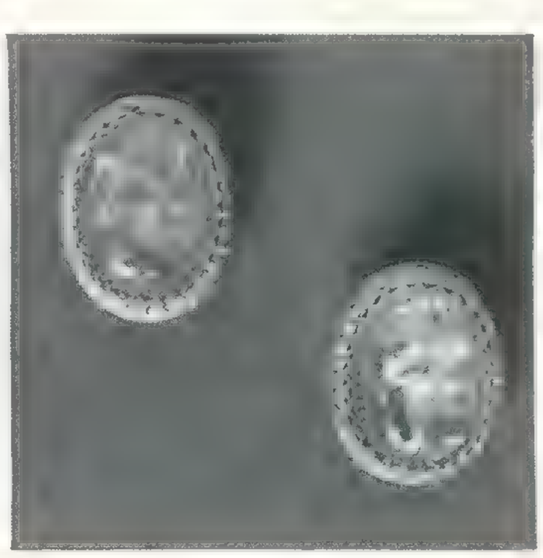
1. Long, full earrings—a close-up of those shown opposite, described below.
2. Imaginary moonstones and rhinestones set in silvery settings (news, this moonlit look). By Pennino, $7.50*. Saks Fifth Ave.
3. Blue scarab stones, gilt and rhinestones. By Rosenstein, $25*. Jay Thorpe.



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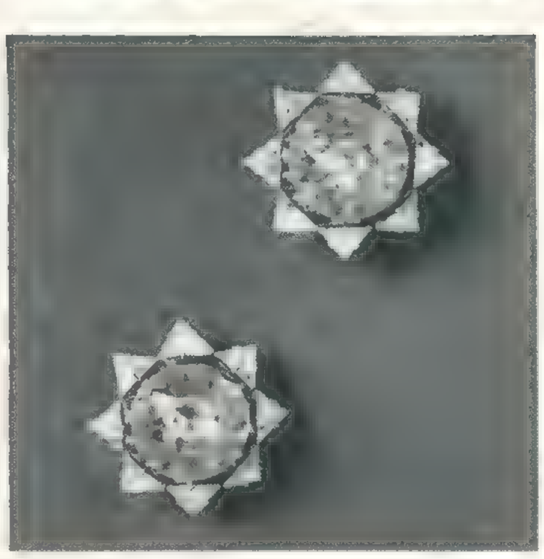
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4. New suspense story: earrings made to look like pierced-ear earrings. Pearly drops by Castlecliff, $5*. Altman.
5. Stars of crystal and rhinestones. By Schreiner, $7*. Henri Bendel.
6. Wheels within wheels: good "gold" day earrings by Monet, $7.50*. Saks Fifth.
7. Gilt ovals faceted in the middle; day earrings by Bergère, $3*. De Pinna.

Facing page: Three smart presents here: necklace-strung earrings for evening, in fake pearls, bright stones, gilt. $20*. Worn to the back, here, a tasselled necklace to match. $40*. Both by Hattie Carnegie. The evening stole: eight feet of pink and red silk satin; by Echo, $19. All, at Bonwit Teller; Sakowitz; I. Magnin.

*PLUS TAX



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7

OTTO MAYA

HORST

Present: bag, glove news



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OTTO MAYA

1. Bag of *brown* English calfskin—for the woman who is on to brown's new fashion importance. By Roger Van S., $35*. Altman. Kayser's bisque knitted gloves, $2. Stern's.

2. A wallet of Paisley wool, to stash in a bag (or a sweater's pocket). At Gucci, $9*. Brown suède gloves, by Kislav, $14. At Best's.

3. Smooth and black: a double-handled, brass-locked calfskin bag. By Rolfs, $19*. Best's. Short pigskin gloves (new: their elasticized wrists), by Superb; $6. Lord & Taylor.

4. Buttery-beige pigskin bag, kangaroo-pocketed. By Lesco; $40*. Henri Bendel. With pigskin: pigskin gloves by Superb; $13. Lord & Taylor.

5. New, big, and beautiful: for the woman who has everything but this—a looks-like-Persian-lamb bag, brass-framed. By Josef; $60*. White lambskin gloves by Wear-Right; $9. Both, Saks Fifth Ave.

6. Black alligator bag: a present for the next ten years. By Lucille; $145*. Pigskin gloves by Alexette Bacmo; $15. Both, Saks Fifth Avenue.

7. New and larger than expected: a bag of black suède. By Milch; $45*. At Bergdorf Goodman. Kislav's white kidskin gloves, $10. Best's.

Facing page: Day *after* Christmas. Her handbag (the kind that carries a woman's fashion reputation), a black calfskin Gladstone, $56*; from Gucci. Her umbrella, so thin it's all silk and ribs, $9; by N. Y. Umbrella. Holding both: Kislav's cocoa suède gloves; about $15. Both, Best's. Hammered gold bracelet and earrings, from Mario Buccellati. Her suit: Balenciaga's slender box, in a black basket-weave; made to order, Hattie Carnegie.

*PLUS TAX

HORST

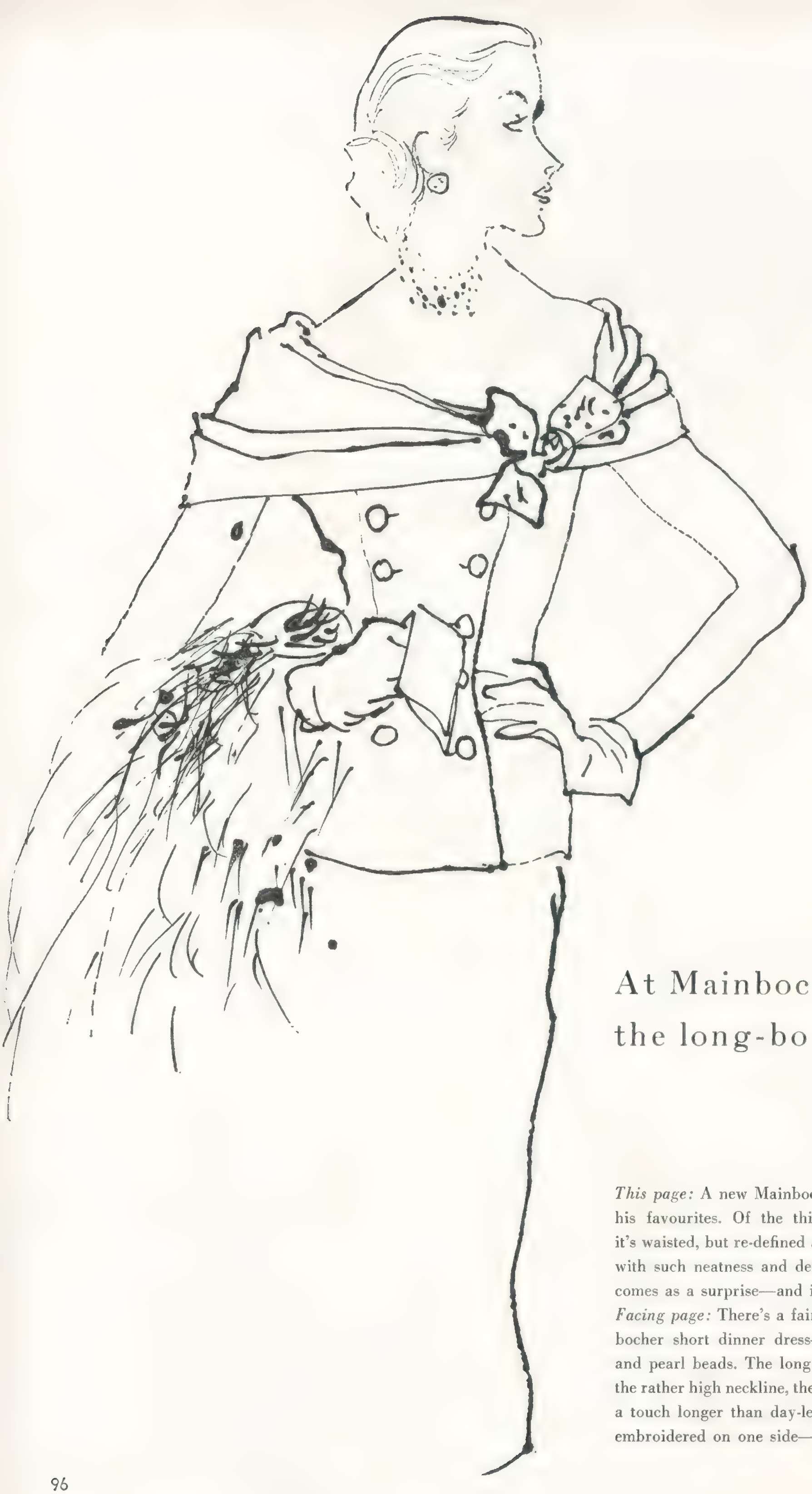


The new Mainbochers





Longevity: that's something Mainbocher has always put into his clothes—one way or another. Longevity in terms of life *and* in terms of actual figure-length. The good long look throughout his new collection goes something like this: a serene length to the torso; a pronounced focus on the hipbone; always, a waistline fluidly indented. *Left:* Every year, Mainbocher designs a basic evening dress (rather like talking about a basic diamond) with its own wardrobe of changes. This one, a long look and a close one: black silk jersey high-necked, long-sleeved, and to the floor—with a "torsade," a low-slung girdle of yellow and persimmon silk tied at the hip. Made to order. *Above:* If you were going to think up The Elegant Evening Coat . . . but never mind, Mainbocher got there first. This, black satin, hipbone length, with wide bands of mink banked all around it. To wear with narrow or wide skirts, short or long—and probably forever. To order.



At Mainbocher:
the long-bodied line

This page: A new Mainbocher dinner-theatre look, one of his favourites. Of the thinnest possible mauve woollen, it's waisted, but re-defined at the hipbone for emphasis, cut with such neatness and deftness that the soft. wide collar comes as a surprise—and is just what's wanted. To order. *Facing page:* There's a faint Turkish flavour to this Mainbocher short dinner dress—emerald silk hung with gold and pearl beads. The long body line: established here by the rather high neckline, the low band of embroidery, a skirt a touch longer than day-length. Mainbocher adds a stole, embroidered on one side—and there, opulently. To order.



Number 2 in a series: This view of Georges Rouault, the great French painter, is the second in Vogue's series on living masters in art, all with photographs and text by Alexander Liberman. These articles are part of his forthcoming book, to be published by Skira. Next in the series, a feature on Giacometti in the January issue.

ROUAULT

BY ALEXANDER LIBERMAN

In the doorway of a dark living room appears a man with a lunar face. His face is pale, he stares fixedly, his eyelids blink quickly over his large pale-blue eyes. There are yellow streaks on his eyelids, as though while painting he had rubbed his eyes, smearing some yellow pigment over them. The wrinkles on his face are thin, like the lines on a sensitive young hand. The wide mouth with its thick lips covers a row of widely spaced, protruding yellow teeth. He wears a pale bluish-grey suit, a stiff white collar, a large knotted tie with a ceremonial pin. And on his head, in the intimacy of his own home, he wears a hat, a formal grey Homburg. This is "Monsieur Rouault" the master on an official appearance.

Georges Rouault stops at the threshold of the room and stands still, as if enjoying the effect of his entrance. His daughter takes out a stenotyping machine and hides in a corner to take down every word her father is about to say. She is pale-faced and reserved. Her straight hair, parted in the middle, is pulled tight over the sides of her face. Her head is slightly tilted to one side, with the sweet smile of a woman used to being browbeaten. The living-room furniture is dark, Gothic. There is an enormous cupboard opposite a sideboard with open shelves in which are displayed decorated porcelain plates. Near the window a lectern, a wooden eagle with its wings outstretched, and an armchair worthy of an archbishop. The dark wood—the scale of the objects—crowd the small conventional room. The window, hung with lace curtains, opens onto the extraordinary cacophony of a station square. Milling in front of the Gare de Lyon, the busiest railway station in Paris, are hundreds of taxis, buses, bicycles, porters, trucks.

Rouault moves slowly toward a chair. He sits down and starts talking. It is a monologue mostly addressed to himself. When one asks him a question the question opens, like a tap, a long stream of consciousness. This eighty-three-year-old man has so much to tell; he remembers so much. Age has jumbled the chronological sequence but it is extraordinary to be in the presence of someone who speaks of Degas, of Cézanne, of Renoir—of all the greats of art as his contemporaries: "I said to Degas . . ."; "I looked at Cézanne's canvas and said . . ."; "Cézanne said to me . . ." Elaborate recollections follow; he plays the record of his memory regardless of his audience.

There is much bitterness in his recollections. For many years the famous art dealer Vollard used him as his secret advisor. He seldom bought a painting without consulting Rouault. Rouault was the art director behind the scenes, and this unacknowledged rôle has left its scar. All that time when he, Rouault, the artist, was not sufficiently appreciated for his art, he used to evaluate other people's productions. Vollard kept him working day and night on illustrations, with no time for life. He was always kept busy changing, correcting, never ready on time. He seems bitter that the Germans and the Russians and the Americans appreciated his art and discovered him before his own compatriots. He is bitter that success has come so late in his life—too late for him to enjoy. It was only when Rouault was over seventy that he could afford to go to Venice.

"You know," he said, "I have never got on with officials . . . they have cared little for me. They've let me be in my little nook. And now that I'm half dead they have tried to come and fetch me.

"Isn't that so, Isabelle?" he turns to his daughter. "They waited until I was old and feeble to propose me for a seat in

the Institute. You can guess I sent them away with their tails between their legs, eh? They've waited for me to be nearly dead to come to fetch me."

As the old man sits in the chair, his wide mouth, the funny agile gestures of his hands accentuate and mimic his stories. He is acting out a rôle. He is part of an imaginary Punch-and-Judy show. His gestures are as stylized as if he were performing a carefully rehearsed pantomime. He lowers his head and raises his arms when sadness is his mood. He raises his head and stretches his arms wide, for joy. He scratches and bends into round forms to display cunning. The genius for drama, the profound understanding of theatrical gesture, is one of the keys to Rouault's art. Many artists have this gift for mimicry, which is part of the ability to observe and, after having observed, to draw. The artist must be able to imitate, to project himself inside whatever he wants to draw. This is why Rouault can draw with such ferocity and understanding and humour the soldier, the prostitute, the judge, the lawyer; he can act out all these characters in his own Punch-and-Judy show. He is both its actor and its portrayer.

Present in all of his stories and gestures is laughter; violent, cruel, satirical laughter. When he bares his teeth in a wide grin his yellow teeth protrude like fangs. When he looks over the photographs of himself he chooses the one of himself laughing violently, making a strong gesture with his hand.

"I am fed up with always seeming sad and tragic," he says. "I am not. I like a good laughing picture of myself."

Rouault likes to laugh. But it is a sardonic, Rabelaisian laugh. This mystic, this man who has been all his life preoccupied with religion, has the rough humour of a country priest. And in Rouault one understands how close laughter is to tragedy.

Rouault has never outlived the 1900's. In his talk he tangles turn-of-the-century political intrigues with his admiration for Albert Besnard, a French "pompier" academician, his admiration for his Beaux-Arts teacher Gustave Moreau, his admiration for everything of a past era. He never mentions any contemporary artist except Matisse.

Of all the twentieth-century painters, Matisse is Rouault's oldest and dearest friend. Although the two men—both ill—do not see each other often, their friendship has remained great. The link between them is Gustave Moreau, under whom they studied together at the Beaux-Arts. Moreau, who painted mythological scenes in 1890 version—pictures of Salome in luminous glazes and small jewel-like touches of colour—was preoccupied with texture, sensuousness, the voluptuous richness of precious stones. His lessons are still felt in both Matisse's and Rouault's work. And these two geniuses have met toward the end of their lives in the same preoccupation with religion, the same interest in the stained-glass medium.

There seems to be no contact between Rouault and his surroundings. This man who is considered one of the leaders of the modern school takes a stand against everything modern. He believes that since the days of his early manhood people have forgotten how to draw, how to paint. He feels that too many of his contemporaries have been by-passed and not sufficiently appreciated.

"All these youngsters think they can build on emptiness," he says. "Nothing emerges from nothing. You must be humble and not think that you know. Everything must be begun again . . . and I who have waited until seventy to go to Italy!"

While Rouault talks I look at his feet. This man so carefully, so formally attired is wearing felt bedroom slippers. This is the only telltale evidence that he has to live an old man's life and perhaps is more of an invalid than appears. He gives the impression of an animal in a cage. One feels that he is suffocating and does not have the vigour, because of age, to break his chains, and that whatever energy remains he pours into his violent canvases. This sad house, this sad, dull apartment, are out of scale with this giant's soul. As he talks some of his gestures remind one of Michelangelo's prophets. There are flashes of extraordinary grandeur in his speech and gesture that contradict the pettiness of what he says.

But old as he is, he is the master of his house. One feels a fear of disturbing the great old man in the manner in which his daughter speaks to him. As I leave, Mademoiselle Rouault grasps my hand and says: "Thank you for your discretion." Discretion, modesty, withdrawal seem to be the keynote of this disciplined life in which a tormented, violent human being pours his passion into painting. It is striking that in the presence of this great religious painter never are the words "God" or "religion" or "faith" mentioned in any form. Religion seems to be a deeply hidden inner self in Rouault which he reveals only through his art.

Two years later I came back for a second visit with Rouault. I stood again in the dark living room. It is impossible to see his studio. No one has ever been allowed in it, or to see him "cook" at his painting. This time, through the white doors, appears a white ghost. Rouault is dressed all in white—a white surgeon's coat tied with a simple belt, a white surgeon's cap on his head. This is his working costume. And he wears eyeglasses rimmed with plastic—incongruously modern in the mediaeval setting of his apartment.

In his right hand he holds a huge, curved, carefully scraped palette, the traditional palette of the Beaux-Arts student. A bottle of turpentine, an inexplicable aluminum funnel, a jar with a few brushes. He is much thinner than the time before; this thinness makes him look younger and more ethereal. He seems, with these objects under his arm, like a child who has been told to bring his toys into the living room and play there. There is an absent-minded grandeur in his manner; and although he starts again on his stream of recollections there is less fire, less gesture in his talk. His daughter brings in one of his latest paintings; it is an exciting, dynamic canvas charged with every ounce of energy that remains in Rouault's body. The canvas is yellow-green. The scraped paint on Rouault's palette is yellow-green. This is the light that Rouault is seeing in his old age, the same light that seems to surround Matisse in the Vence windows. There seems to be a mysterious relationship between these men's old age, and their desire for the warmth of this sun colour.

In many of Rouault's latest canvases there is a sun or a moon, the source of all light in the painting, and this golden haze spills over from the canvas onto the frame. It is more than just the light that concerns every painter. There is mysticism in this light, as though the preoccupation with light had led this man away from this planet into another world. Rouault and Matisse seem to have gone beyond the material on this planet. They have gone beyond matter to the source of all life and of all painting, this thing that we call "sun" and beyond which is God. Rouault and Matisse have reached their mysticism not through form but through light.

In the golden radiance which bathes his last works Rouault seems to have glimpsed the light of the Promised Land—this short, stocky, great man with the clown's face and the gestures of a prophet, with the sad mouth and the blinking eyes, who stands high above the turmoil of the street, oblivious of its whistles, klaxons, shouts, and crowds.





ROUAULT, THE MAN

This is a photographic sequence of a conversation with the great painter in his living room in Paris. The only accent of colour on him is the bright red rosette of the Legion of Honour. Now eighty-three, Rouault has incredible vitality, finding new energy in the unreeling of his souvenirs. He acts out each character with vivid mimicry. His own audience, he is the first to laugh at his impersonations. He refuses to be a tragic figure and has said: "Painter of joy! . . . Why not? I have been so happy painting, obsessed with painting—forgetting all in the darkest sorrow. The critics did not perceive the joy because my subject matter was tragic. But is joy only in the subject painted?"





ROUAULT, THE PAINTER

(shown on the next two pages), guards jealously the privacy of the artist and the mystery of the creative act. For the first time he agreed to pose for a unique portrait: the artist in his working clothes, a surgeon's coat and cap, with the tools of his craft. He has said:

"I am more moved by the gaze of Rembrandt in his old age or by Beethoven's mask with its closed eyes than by a whole century of heroic deeds. The truth is: beauty has always been hidden. To seek it, one must be worthy and to find it one must persevere until death. For whoever starts this quest there will always be suffering and torment but also profound and silent joy."





Rouault in his Paris apartment

ALEXANDER LIBERMAN



CONFESSION OF FAITH

By Victoria Lincoln

What is it to have been alive, a human being on the planet earth?

I look at the living earth that I have watched, now, through nearly fifty years of changing seasons. I think of my children, and my children's children. I watch my daughter's daughter, lifting her head above the side of her basket, looking out, curious and pleased, at the world in which she is just setting out upon her way.

"Hi, my pretty girl," I say. "Hi, Granny's Tiggywinkle."

And suddenly the private moment of loving delight becomes a proud, impersonal joy, and I know that I pity nobody in the world as I pity the women who die childless.

But why? Why do I take such comfort in knowing that from my body continuing generations shall have their moment of awareness, so long, as it is lived out year by year, so short, measured by the great clock of the stars? When I know how much of life is like a daytime sleep, a dream of shadows and of surfaces, from which we start awake so much more readily to grief than to joy; when I have learned that every desire gained only opens the heart to new desire and that in the very measure of our power to imagine a better world, the labour must end in disappointment—why do I still feel this strong assurance that life, human life upon this planet of this sun, is a glory, and a privilege, and an immortal good?

I do not know if I can tell you. Any private, heterodox faith is largely incommunicable. But I should like to try.

The religion of my childhood ran ashoal, many years ago, upon the problem of evil. It was a creed without realism, a loving blasphemy whose tender concern was to square every awkward fact with the benign schemes of a God who cared for nothing but the welfare of the human soul.

I am glad that I lost it. It was a heresy of weakness which has always tempted the mind of man, as we realize when we see how the great conclusion of the book of Job rises up to confute it. I am glad that I lost it, though the loss cost me many years of disbelief more empty and equally false. For just as it had assumed that the human soul, alone of all things created, partook of the nature of God, so my later agnosticism took it for granted that the human mind, alone in an amoral universe, was the sole instrumentality of value.

I can remember and trace the ideas which brought back to my life the ministry of awe, the sense of vital responsibility. They are not arguments for faith. Faith is a gift of grace. "Conversions," it seems to me, only fire an emotional response to an already accepted belief or present a new way of squaring the impulse to worship with the need for intellectual honesty. All new cosmologies make us question our premises. Copernicus and Darwin made quite a stir in their day, you remember. But after a new generation has sung, with Sportin' Life, that "It ain't necessarily so," reli-

gion, for those who were religious in the first place, re-establishes itself upon a wider base.

It was so with me. I can only offer you the case history of one contemporary.

The deep moment of liberation began with the understanding that we, the human race, are not unique in any part of our essential nature as we once thought ourselves to be. Science no longer finds a clear line that may be drawn between living and nonliving matter. Astronomers now find it the most simple likelihood that countless stars through countless aeons have had, and will have, their life-producing planets. And the circumstances which created the mind's degree of sensitive complexity were neither the sole purpose of a divine scheme nor a single, lonely fluke in an amoral universe.

And the sense of value that exists in me, I thought, is a part of what always has been and always will be. The meaning of the Temptation of Christ is revealed in our own lives, in which, from birth to death, the living urge towards new possibilities of goodness does continual battle with nullity and the disordered multiplicities of dissolution. Above the sloth, above the sterile selfhood, a lifted voice in us is always crying, "*Oh, for some other beauty, some other beauty.*" That voice is God, the urgency which presses each living occasion towards new, unimagined embodiments.

There has always been God, and there has always been Chaos. And the overcoming of Chaos is the ever-renewing act of Incarnation.

The peace of God, then, is the knowledge that the struggle does not devolve upon us alone. For God, the ever-unsatisfied, the ever-newly-incarnate, will never cease to reach forward, as we reach in that same holy urgency which is our part in Him, for another and yet another beauty.

But though the living universe is eternal, no life is expendable. We shudder at the thought that some day, someone, by a slight mathematical miscalculation, may vapourize our planet with a bomb; and yet every suicide has committed a sin as great. For while it is the peace of religion to know that in God there is always tomorrow, it is the responsibility of religion to know that we ourselves are mortal. For if the meaning of Godhead is only made manifest in its living occasions, it is equally true that God has always tomorrow and only today.

I should like to say, only today and yesterday. I see an apple tree in flower. I hear the Grosse Fugue. I remember the life of Christ. I hope, and at times I believe, that all the beauties this earth has brought forth from the least to that last named and greatest, live in God as my own childhood lives in me, an active factor in my present power to see and to choose, my living self.

I know that this living, remembering *I* is a composite of all the simple, tiny desires and repulsions, hardly to be called awareness, which, the physicists have told me, make up that dance of fiery particles which is my body. And I hope that by some analogous interdependence, every beauty which has belonged to earth and its creatures has its part in a living unity of awareness which is the Kingdom of Heaven.

But because an apple orchard was in flower, because a deaf, suffering, neurotic man made a musical statement in which the gross evil was transformed into the tragic evil, because the life of Christ showed mankind a new realm of possibility, one thing I know. And for me it is enough.

I know that the incarnate God will not cease to bring forth, by that same urgency which abides in us as our glory and as our predestined human tragedy—for what life is sufficient to its vision—new beauties unimaginable to the children of this planet of this sun.

I do not try to imagine them. What I understand of the divine order, if I understand anything, comes not directly but by analogy. What different analogies other and dissimilar creatures may draw in some other time and some other place, I neither know nor care. I am of the earth.

I believe that the greatest blessing of life is to have become, through the long outreaching of evolution, more complex in our awareness, more conscious in our holy urgency than any other creature of which we know.

But there are other, homelier blessings which I never forget.

I rejoice beyond measure that we live upon a planet with a tilted axis, and have the great procession of the seasons to startle us awake four times in each of our life's journeys around the sun. I rejoice in the familiar creatures of the natural world, the violets in the front lot, the mockingbird in the old linden where the children swing.

I rejoice that we were made of two sexes, male and female, and that we mate in ecstasy, and learn, through slow, patient years, to love the stranger. I rejoice in those friendships which open the heart to the knowledge that we are indeed very members one of another.

I rejoice in work, and believe that it is blessed by the aim of which it must forever fall short. I rejoice in the years which teach us the great insight forever denied to youth, that they who sow in tears shall reap in joy.

I am alive and I shall die.

And I have known apathy and joy, shame, suffering, and the countless unquestioning hours of the commonplace round, like everyone who is born into this world. And I know that the journey has been holy and a blessing for which to give thanks.

And I rejoice that my daughter's daughter, now at the beginning of the way that I have gone so far, is a newness like nothing that ever has gone before, even as each of us has been, being of God.



Around a French eighteenth-century Christmas tree: At left, white organdie, rose-printed and piped in bright pink, $8.
At right, white organdie with a waist-deep flower-embroidered collar, $13. Both by Youngland; at Lord & Taylor.

Christmas trimmings: the clothes, the trees

On these four pages, this: party clothes that stem from the classic,
and never go very far afield. On the first two pages:
delicious puff-ball dresses, sashed and sweet, for party-goers
three to six (all of whom spill). On the next two pages:
slightly more concerned fashions (tummy-diminishing lines, for instance)
for the slightly more fashion-minded sevens to twelves.
The Christmas trees photographed here are trees that Papa Will Never Trim:
they are decorator Valerian Rybar's delightful visualization
of Christmas trees through the centuries. They'll be exhibited
at the St. Regis Roof, November eighteenth, at a cocktail party
for the benefit of the Soldiers', Sailors' and Airmen's Club.
(Among the other New York parties for which Mr. Rybar designed
the décor this season: The Toy Ball; The Seven Crown Ball.)



Above, around a Georgian tree: At left, tucked peach Swiss organdie, embroidered in white. By Fair Child, $15; from Lord & Taylor. At right, rosebuds on taupe striped organdie; pink sash. By Youngland, $9; from Altman.

Below, around a Victorian tree: Jumping, left, red rickrack on white organdie, by Wee Togs, $8. Right, red and white striped organdie, petticoated. By Joseph Love, $6. Both at Best's.

DIANE AND ALLAN ARBUS

ALL DRESSES ON THESE TWO PAGES, SIZES 3 TO 6X; ALL, ALSO AT JULIUS GARFINCKEL; NEIMAN-MARCUS; I. MAGNIN





Party clothes, 7 to 12; century trees, 12th to 20th.

Above, around a 1920's tree: Left, roses on white corduroy, by Suzy Brooks, $8; Bloomingdale's. Right, red dots on white, taffetized; by Children's House, $18, at Bonwit Teller.

Below, around a mediaeval tree: Left, bright pink velveteen jumper, $18; white batiste blouse, pleated sleeves, $5. By Johnston, at Bonwit Teller. Right, harlequin print on shiny cotton, by Sunny Lee. This, $11. At Lord & Taylor.





Above, around a Renaissance tree: Left, pale-blue circles on white, taffetized; blue velveteen collar and cuffs. By Suzy Brooks, $11.
Right, pale-blue cotton faille, careful bow. By Jack Borgenicht, $9. Both at Best's.
Below, around a Venetian tree: Left, poppies growing in bands of yellow cotton, petticoated. By R.A.R., $9. Bloomingdale's.
Right, beige pongee, a mass of tiny flowers; turquoise sash. By Handcraft Imports, $8. At Arnold Constable.

DIANE AND ALLAN ARBUS

ALL DRESSES, ALSO AT JULIUS GARFINCKEL; NEIMAN-MARCUS; I. MAGNIN



Wool after five—
new reasons why



News this year: the growing use of wool for after-five dresses. Here, one of the most compelling reasons: black broadcloth sleekly cut—an Empire sheath with a bisque brocade bodice beneath the jacket. By Parade, in Milliken wool, $30. Best's; Himelhoch's; Famous-Barr; Joseph Magnin. The chignon cap: ostrich, satin. Lilly Daché.



A high polish on wool—here, a black jersey sheath dress with white satin drawn through at the neck. By Anne Fogarty, of Wyner jersey, in junior sizes. About $40. Lord & Taylor; L. S. Ayres; Joseph Magnin. Part of this polished after-five look: smooth hair, sleek hat, and—in this case—a jacket of Emba Lutetia mink by Benn Mandel.

PRIGENT



Late-day choices—
choicest when hatted

This page, above: A camisole-top princesse dress with its full skirt emerging from gores. Black Du Pont rayon velvet, by Suzy Perette, $40. Russeks; Hudson's. Accessory that amounts almost to a necessary now: a coiffed-looking hat—velvet beret by Madcaps. *Below:* The newest look for a black dress to have—the bare neckline very high, the skirt fullness very low. By Anne Fogarty of a Burlington fabric (rayon taffeta) in junior sizes, $35. Lord & Taylor; Godchaux. The plumed velvet hat by Lilly Daché. Anne Fogarty bracelet: at Lord & Taylor. *Opposite page:* One of the newest after-five looks. Components: a beret-now-chignon-cap, a black rayon satin sheath that's really skirt ($10) and camisole ($6), and jacket of silver fox and silver lamé (this—Lurex and nylon—$35). The costume by Nelly de Grab. Saks Fifth Ave.; Frost Bros. Madcaps beret, Schreiner jewellery: Saks Fifth Ave.



PRIGENT

PENN



BARBARA BEL GEDDES, star of Graham Greene's play, *The Living Room*

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The Battista plan to move New York's catatonic traffic-and-parking problem into the air by building huge concrete structures with multiple decks for cars over the waste air on the East and West Side Highways.... The non-indelible filing system, memorialized in the Hollywood phrase, "write it on ice."... The Colgate football player, Lalla, whose nickname is "Ooh."... Otto Preminger's directorial insight in making *Carmen Jones*, a new, bruising fun movie, with smashing effects by Harry Belafonte, Dorothy Dandridge, and Pearl Bailey—no matter what is done with Bizet's music and Prosper Mérimée's 1845 story (GI's, parachute factory, Chicago prize-fight gym) it all remains impermeable, strong, wonderful.... George Gobel, a small solemn comic on TV who gives away his lines, thus making them satisfyingly funny.

PEOPLE ARE TALKING ABOUT... The way TV publicity people now avoid the word "Spectacular" as though it were a dirty French word.... Susan Shentall, properly puerile as Juliet, with the silvery translucence of a Piero della Francesca angel, in the new movie, *Romeo and Juliet*, photographed happily in Verona.... The appalling Hurtado de Cordoba Spanish dancers, sequinned and stock.... *Like a Mighty Army*, a selection of the columns of Simeon Stylites, whose true name is Halford E. Luccock, Professor of Preaching at Yale Divinity School—a sensible, witty man, a defender of vanity: "...a man is out of luck when his wife becomes so saintly that she ceases to be a bit vain about her personal appearance."

PEOPLE ARE TALKING ABOUT... The international passion for Scrabble, called Scrabble, in every language.... The present habit of Toscanini, who sits on a small chair, listening to and conducting his own superb Toscanini records.... Frances Cranmer Greenman's autobiography, *Higher Than the Sky*, in which she remembers her father telling her: "The name of that Mississippi Colonel was Jefferson Davis—that's the battle where Santa Anna demanded surrender, gave General Zachary Taylor one hour to decide. He didn't take ten minutes—just wrote back 'Your request is declined. Z. Taylor.' That's the battle where Taylor, riding on his old mare, made that famous remark to Captain Bragg of the artillery, 'A little more grape, Capt. Bragg.'"... Como's tricky "Papa Loves Mambo."

PEOPLE ARE TALKING ABOUT... The Concertgebouw Orchestra (now in this country) playing with noble sound but almost without shimmer.... Joe E. Lewis who explained that his pianist never went in airplanes because he is a devout coward.... The exciting exhibition, big, often brutal, and occasionally delicate, of sculpture, jewellery, and textiles from Negro Africa, at the Brooklyn Museum.... *À Nous, La Liberté*, René Clair's 1931 movie madness with terribly jaunty music and a twisting plot about two ex-cons who set up a most wonderful confusion, including a suitcase full of money, opening in a high wind.... The copy writer's recipe for Instant Copy: Add blood.

BARBARA BEL GEDDES... plays the young, direct and thoroughly unneurotic girl in Graham Greene's play, *The Living Room*, in which all the other major characters are either actually or spiritually somewhat crippled. A great success in London where its Roman Catholic underpinnings caused a certain amount of controversy, *The Living Room* is Greene's first play, may cause an equal amount of controversy here, may also do for Barbara Bel Geddes what the rôle did for Dorothy Tutin in the London production: make her an unshakeable star. At thirty-two, Miss Bel Geddes has a mobile prettiness, a fresh responsiveness, an air of laughter, with, behind the laughter, decision and direction.

PEOPLE ARE TALKING ABOUT...



SABINE WEISS

E L I S A B E T H S C H W A R Z K O P F, whose effortless soprano has made her the musical delight of Europe, is now on her first concert round in the United States. A knowing voice, both emotionally and musically, the Schwarzkopf voice has been heard memorably as the Marschallin in *Der Rosenkavalier,* as Leonora in *Fidelio,* and as Donna Elvira in *Don Giovanni.* Mme. Schwarzkopf is a young woman of enormous stamina and resilience, maintains a furious schedule of travel, usually by plane; even on church holidays she is apt to be singing an oratorio. When she sang the *Missa Solemnis* at La Scala, Toscanini, who directed it, said, "I never had the soprano so good." Between tours, this blond, grey-eyed woman with a quick extroverted charm, lives in London with her husband, Walter Legge, relaxes by going to rehearsals of the Philharmonia Orchestra, which he founded. Her aim as a singer is to "communicate what is written . . . and to be as uncomplicated a character as possible."

E Z I O P I N Z A, N E J L A A T E S, W A L T E R S L E Z A K, triple show-stoppers in the new musical, *Fanny,* a sentimental romp in Marseilles, stepfathered by S. N. Behrman and Joshua Logan from Marcel Pagnol's three plays, *Marius,* and *Fanny,* and *César.* (Oddly enough for a big handsome musical, the plot line is essentially parental love.) To stop the show Pinza, thin and attractive, and broadly comic, sings Harold Rome's charming, full-voiced motto-song, "Welcome Home"; Slezak, huge and funny and subtle, sings the equally charming "Panisse & Son"; and Nejla Ates, delicate as a Turkish squab, just swings prettily into her *danse du ventre.*



GENE COOK



NEW PHOTO-GRAPHIC EYE:

WILLIAM KLEIN

The mind's eye of William Klein functions with extraordinary double vision, here shown in one of his photographs (opposite) and a "light painting" (right). A handsome young man of twenty-eight, born in New York, Klein is essentially an abstract painter. These days, however, his primary material is not paint but electric light projected on treated paper: "modern materials suitable for a modern artist." With light and paper he has achieved graphic rhythms, sharp accents, strange and satisfying forms, such as those in the composition at the right. Because these abstractions gave him a nostalgia for real objects, he turned to photography. In the fascinating depths of the photograph opposite, there are three children and no tricks: one child, with his face set against the geometry of the wall; a second child, the face semimaterialized, close to the camera's lens, and a third child, peering around the corner at the top right, revealing just a fringe of hair and an eye.



At the resorts: a whole new fashion climate

This happens once in a blue tropical-moon:
a change this radical in the cut of beach fashions—
and it's bound to affect every woman's
clothes course, whether she's planning a holiday
in the sun for next week or next July.
The change: the same one made in Paris this autumn,
in city suits and coats and dresses—
a new long-bodied, high-bosomed line.

In fact, if you know your Paris fashion,
you'll know the smartest new bathing suits at sight.
They're high-bosomed, only slightly marked at the waist,
curving in one unbroken line from the top rib
to the thigh. Newest one-piece of all:
the bathing chemise, covered to the collarbone,
with the shape built inside instead of outside.
Two-piece bathing suits: scarce, but smart
when their brassières are bandeaux—
holding the bosom closer to the body than before.
Many wide camisole straps.
And, for coverage, new gunny-sack shirts,
ponchos, baby smocks, princesse cardigans.

Sun dresses, too, are news when they're lithe,
long-bodied, their skirts fulling out
from low on the hips. One designer is reviving culottes—
in three lengths: as short as shorts,
as long as street-dresses, or halfway in between.
And there are new thigh-length coats,
fitted and flaring slightly, like Indian dhotis,
worn over slender ankle-length pants.

Other news: bare-to-the-waist backs, back again
on bathing suits. An eye-catching new blue,
blue-streak blue. Noticeable amounts of orange and
of yellow; less black. Foreign influences—
Norwegian prints, Greek pleats (with modern permanence),
a whole group of sun fashions
in a terrifically smart utility cotton from Japan:
many patterns of navy blue on black and white.
All these, to be reported on later;
what you see here is Chapter I
of a serial story on resort fashions, to be continued
in the next several issues of Vogue.

For sunny fashion climates: gunny-sack shirts, beach-bag hats

New cover for the new bathing suits: the shirt
that goes on like a gunny sack, with one corner tied;
here in wool knit, brightly striped. By Mirsa of Italy,
$23. Henri Bendel; Marshall Field;
Montaldo's; Morgan's of Canada.
The hat—a beach bag doing double-duty upside down,
its handles behaving like huge hoop earrings.
"Duchess Rose" lipstick, by Estée Lauder.

COFFIN





The bathing chemise: the new beach figure



Taking the plunge now,
at the resorts:
the newest bathing-suit
fashion in a month
of Novembers—
covered to the collarbone,
the shape built inside
instead of outside,
the look long-bodied
and high-bosomed and easy-waisted,
definitely in line with the silhouette-news
made in Paris this autumn.
By summer, Vogue predicts:
a bathing suit to reckon with,
as well as to swim in.
Facing page: Honey-beige cotton,
crinkled to stay that way, rimmed with white.
By Carolyn Schnurer, in Crown cotton.
About $18. Bonwit Teller; Julius Garfinckel;
Jenny's; I. Magnin. Kleinert swim cap
at Bonwit Teller. Lugene sunglasses.
This page: Red and white checks
on elasticized Chromspun acetate and cotton—
nothing to it but fashion, scads of it.
By Claire McCardell, about $20.
Lord & Taylor; Hutzler's; L. S. Ayres.
"Gauguin Pink" lipstick
and nail polish: Helena Rubinstein.

COFFIN



Bathing suits—
cut like Paris suits

The lines that made headlines in the Paris collections—
the longer torso, the closer-sheathed bosom—
they're reflected, even, in the suits you swim in,
on sunny holidays next week or next July.
Left: Unbroken stripes and a halter strap
that straps the bosom closer;
wool, cotton, nylon—knitted with Lastex.
By Sacony, $20. Best's; Carson Pirie Scott; Burdine's.
Near right: Buttoned bands and a long,
unbroken curve in between—
white acetate, cotton, Lastex. By Gantner
of California, $18. Bonwit Teller; L. S. Ayres; I. Magnin.
Far right: Sheathed bosom, wide camisole straps—
the top Paris news reflected in a bathing suit
knitted of white Chromspun acetate and Lastex by Kanmak.
By Caltex of California; $25, including the cummerbund.
Saks Fifth Avenue; J. P. Allen.



New blue from California: Blue Streak



There's a lightning flash of this
in the resort collections: this blue as blue
as eye can see. And it's a colour
that stands up, brilliantly, to a sun tan—
this winter's, or next summer's.
Facing page: The first blue streak, a bathing suit
(seated) that's a real streak of fashion luck.
Dior designed it; Cole of California makes it
(likes it so well he calls it "Cole Blue")—
and for colour, for cut, it's one
of the most influential bathing suits to take
to the water in years. In a Mallinson fabric
of Chemstrand nylon, $35.
The beach middy, blue-streaked, $12. By Cole
of California in Wm. Simpson Everglaze poplin.
Both: Lord & Taylor; Burdine's; Neiman-Marcus;
I. Magnin. The Echo silk scarf, also Lord & Taylor.
Left: Blue-streak stripes on white cotton
(a Hope Skillman fabric)—a wrapped shirt, $12;
an easy skirt, $13. Both by Miller-Berliner,
at Best's; Hutzler's; Frederick & Nelson.
Above: Play shoes in the new antelope kidskin—
rather like leather in velvet-form.
Two blue streaks: a tabbed sandal, $7;
a fringed flat, $10. Both, by Town & Country,
in Harvey leather, at Lord & Taylor.

RUTLEDGE







New sunshades:
ponchos,
baby smocks,
princesse
cardigans

Facing page: A beach umbrella
you wear (no ribs, notice)—
this fringed terry-cloth poncho, $9.
Hat, $6; slippers, $5.
All, designed by Emilio Pucci for
Rose Marie Reid. These, and the
bathing suit by Rose Marie Reid,
are at Lord & Taylor;
Burdine's; Neiman-Marcus.
Near left: A crisp little smock
in permanently pleated white
nylon-and-cotton, $18.
The shorts, a tawny cotton batik print, $23.
Both: Tina Leser designs, at
Henri Bendel; Montaldo's; Frost Bros.
Right: The cardigan cut closer,
longer-bodied, than ever before—
one of the newest beach jackets
going south, in yellow wool
with a batik rim that matches
the shorts shown left. By Tina Leser, $25.
Jay Thorpe; Wanamaker, Phila.



RUTLEDGE



HORST



Jewels from Cashmere

You can call them sweaters too. They are Cashmirian. But they're more like couture tops to important costumes. Needed: nothing but a worthy skirt. Very feminine too, with a natural craving (satisfied here) for real jewels. Dilemma: to buy as a present? Or a self-indulgence? *Above:* White cashmere sailor sweater, softly knotted. By Dior for Lyle & Scott (mothproofed with Mitin), $55. Bergdorf Goodman; Famous-Barr; Holt Renfrew of Canada. David Webb jewels. *Opposite:* Evening cardigan, cashmere soft, worn with a long skirt—and a jewel at the hipline. By Korrigan Lesur, $40. Henri Bendel; Dayton's; Sakowitz. Jewels from David Webb.



Yardley "Bond Street" Jean d'Albret "Ecusson" D'Orsay "Fantastique" Dana "Tabu"

Christmas presents under glass. On these four pages, the present that's really a dual present: a gift both to the woman to whom it's given—and to her audience, everyone around her.

HERBERT MATTER



Guerlain "Shalimar" Christian Dior "Miss Dior" Lancôme "Trésor" Nina Ricci "L'Air du Temps"



Chanel "No. 5" Caron "Fleurs de Rocaille" Lanvin "Arpège" Germaine Monteil "Nostalgia"

Christmas presents under glass. Floating here, more of the famously welcome perfume presents. And the glass (or crystal) they're under: a present of prettiness for the tops of dressing tables. HERBERT MATTER



Jean Patou "Joy" Schiaparelli "Succès Fou" Evyan "Golden Shadows" Charles of the Ritz "Directoire"



Vogue's Christmas boutique

25 fashion presents,
each under $25,
available coast to coast

These next four pages, a very special little Christmas corner. Every present in it is a top fashion-example of its kind, yet involves no size-knowledge, a minimum of footwork: Vogue's located them in shops across the U. S. A. (the list, page 66).
1. A bow to go *inside* the package: a hair-bow—and of all the smart ones about now, this is probably the jewel. Fake pearls and rhinestones, neatly tied. By La Tausca. $20*. Henri Bendel.
2. A pin, tailored in rhinestones, that can be given in pairs as shoe-buckles. Either way, very *au courant:* there's a great fashion boom in buckles. By Weiss. $7.50* each. At Bergdorf Goodman.
3. Or, a buckled rhinestone pin, beautifully flared, that she can wear at the hip of a dress—and promptly will, if she's had an eye on the fashion pictures from Paris. By Coro. $9*. At Best's.
4. First-time-ever present: the new theatre umbrella, no bigger than a baton, in black silk with a faille slip cover, a handle that's solid with rhinestone chips. By Uncle Sam. $22. Bonwit Teller.
5. Fresh flowers daily: Swiss batiste handkerchiefs, with daisy (or rose or violet) embroidery. By Burmel. $3 each. Bonwit Teller.
6. Mixed beads—fictitious pearls with turquoises—very Chanel. By Miriam Haskell. Five strands, $20*. At Saks Fifth Avenue.
7. Flange earrings, cut to suit the newest coiffures: with a new upward swing. In textured gilt. By Monet. $7.50*. Bonwit Teller.
8. Fashion notes: little cases in delicious pale colours of leather, each equipped with a pencil and pad. By Rumpp. $3 each. Altman.
9. Another smart hair ribbon, permanently crisp—it's a gold-plated band with fake pearls. By Ben-Hur. $3*. Bonwit Teller.
10. Rhinestones and ruby-red beads, a combination that smacks of Chanel. De Rosa bracelets, $10* each. Saks Fifth Avenue.
11. A little evening bag with all the personality of a big one—black rayon satin, gilt clasp. By Koret. $20*. Bonwit Teller.
12. The new sconce earrings, trickles of French brilliants in an electric mixture of colours. By Dalsheim. $20*. Bonwit Teller.

For other shops, see page 66.

*PLUS TAX



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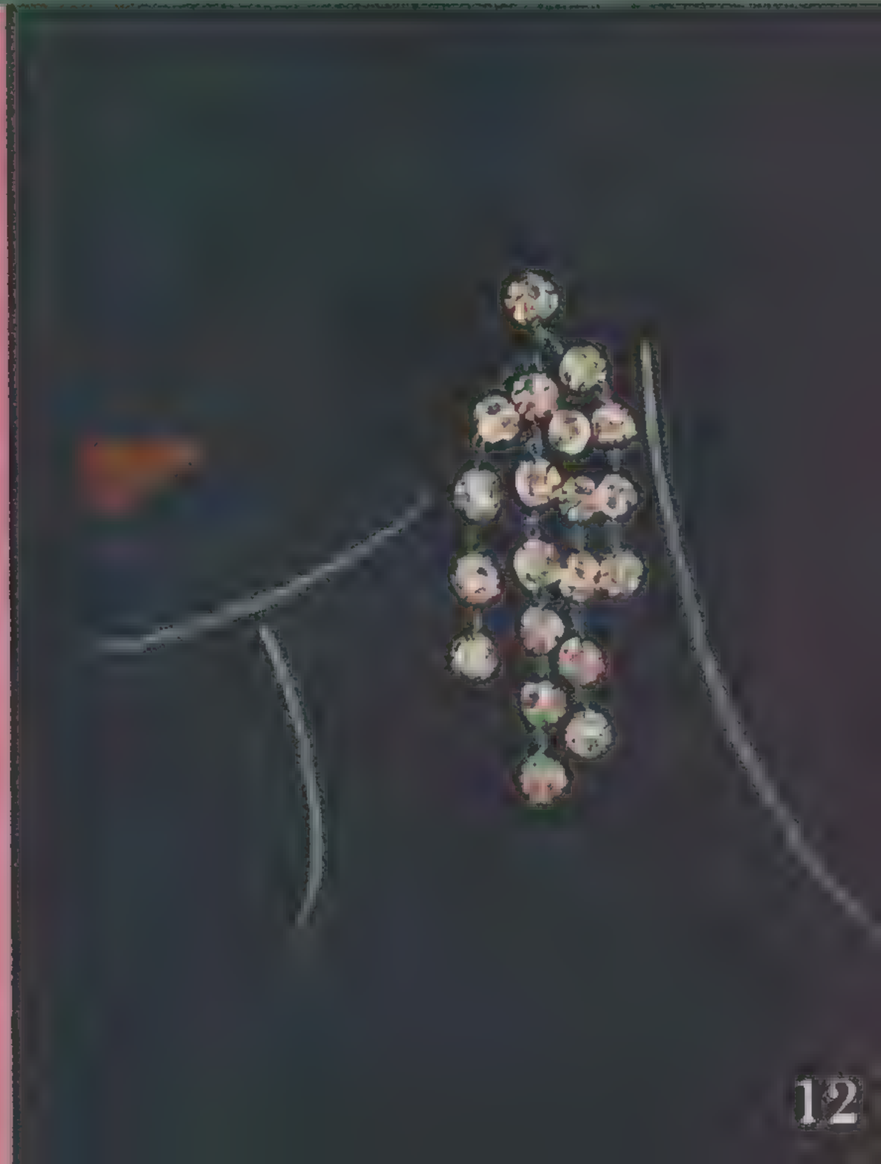
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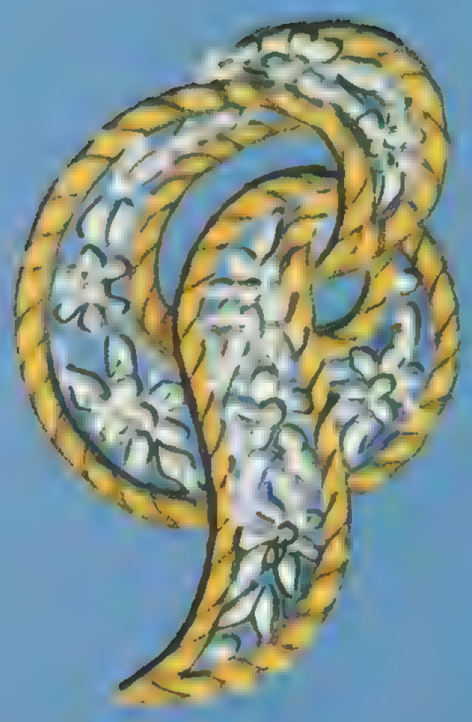


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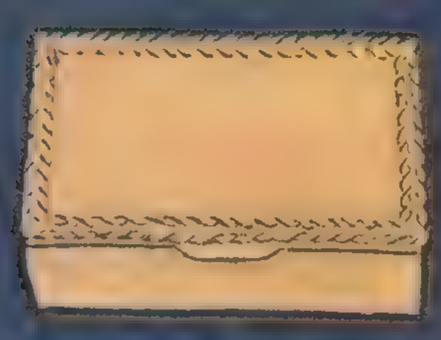


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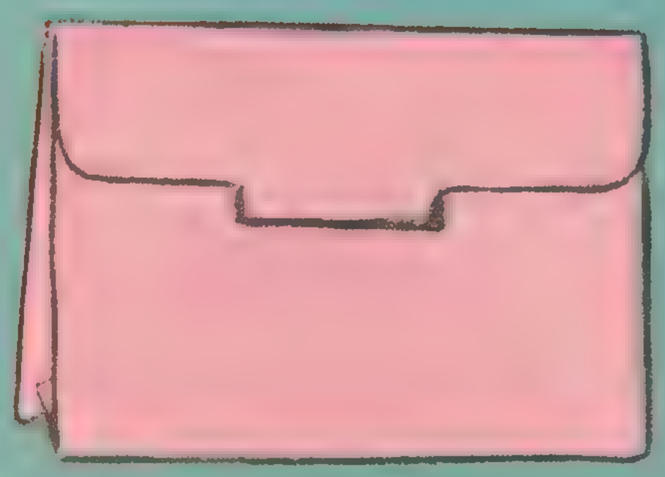
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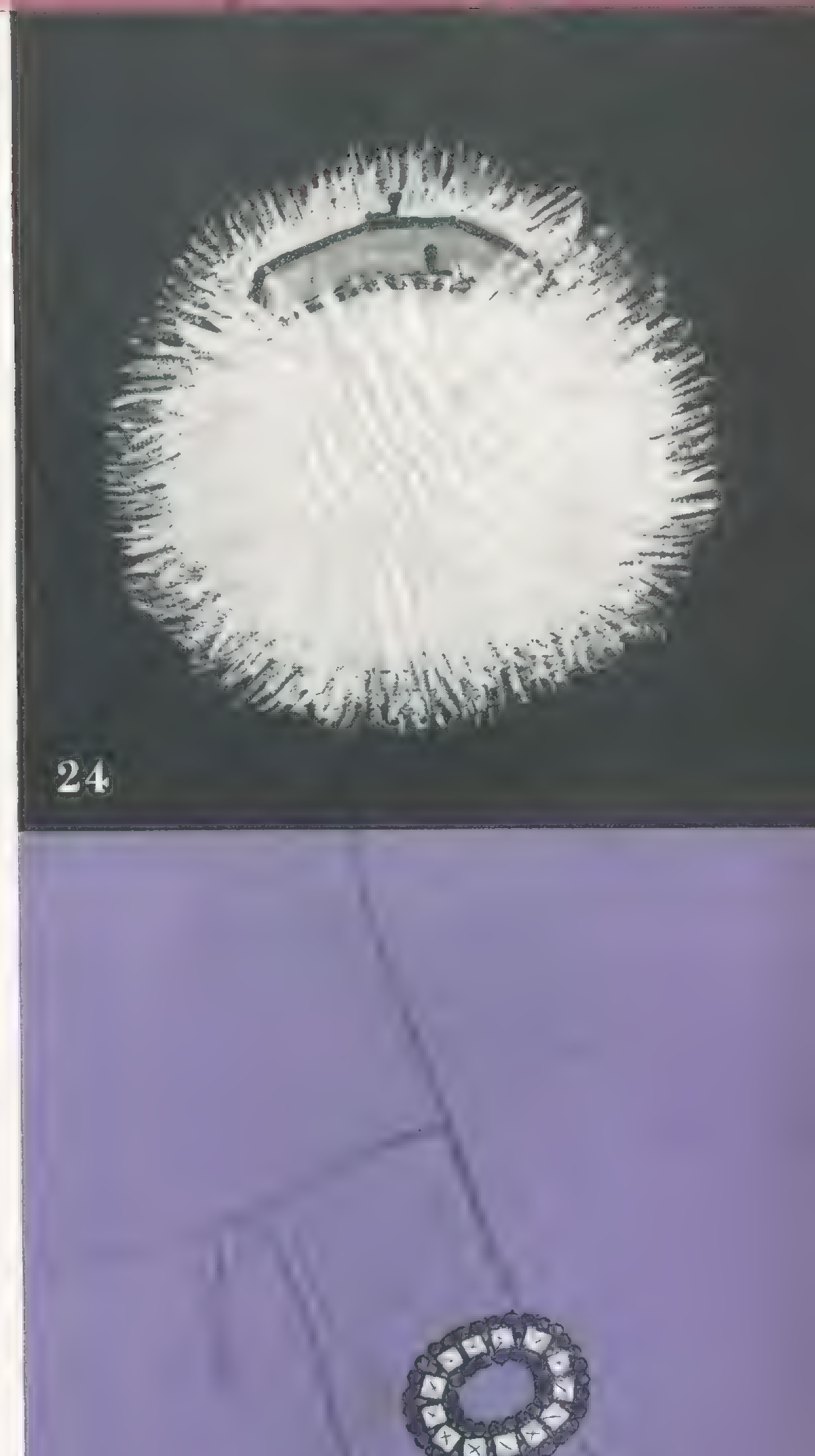
Dayman



22



23



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25

Vogue's Christmas boutique *continued*

13. Several years' supply of umbrella: black silk with a smart, tight furl, a whangee handle. By Uncle Sam. $15. Bonwit Teller.
14. A pin with enough authority to be a one-pin wardrobe: a curl of rhinestones, gold plate. By Trifari. $20*. Bonwit Teller.
15. The width of fashion in handbags, here very handsome for day in calfskin with gold-plated fastenings. Plenty of room inside, a change-purse annex. By Bienen-Davis. $25*. Bonwit Teller.
16. Two little handbags in dinner clothes—shantung, jewelled clasps, pretty linings (the brown bag is lined in turquoise; the orange bag, in black). By Ingber. $8* each. Bloomingdale's.
17. Cultured pearls that won't get you in over your depth, financially. The pin, clustered pearls on a gold-filled snowflake, $17.50*; earrings, $20*. By Imperial Pearls. Bonwit Teller.
18. In black alligator now, that favourite shape in cigarette cases—an oval, gilt-rimmed. By Evans. $10*. Bonwit Teller.
19. There's a very real feeling to this compact, a gilt rectangle with a handsomely tooled lid. By Volupté. $10*. At Bonwit Teller.
20. The most flattering evening stole short of a fur—and she can keep this one on all evening—a cloud of pale-beige nylon net twinkling with topaz stones. By Glentex. $11. Bonwit Teller.
21. The pastel bag, evening fashion now with the all-of-a-colour costume, in pink calfskin. By Coronet. $11*. At Jay Thorpe.
22. Pearls in Paris mixtures—grey with cream and rhinestones; or cream and rhinestones paired. (All these pearls, of course, are facsimiles.) By Marvella. $20* a rope. At Bonwit Teller.
23. A small fortune in ermine tails, printed on a good-sized length of white silk satin. A Glentex scarf. $7. At Bonwit Teller.
24. This pancake-sized powder puff—for carrying powder and money and other paraphernalia. It's a handbag of white Canadian fox. $20 including the federal tax. From Harold J. Rubin.
25. Slipper buckles (for fashion purposes, now one of the most welcome presents under the Christmas tree), in rhinestones ringed with marcasite. By Schreiner, $15* a pair. Lord & Taylor.

For other shops, see page 66.

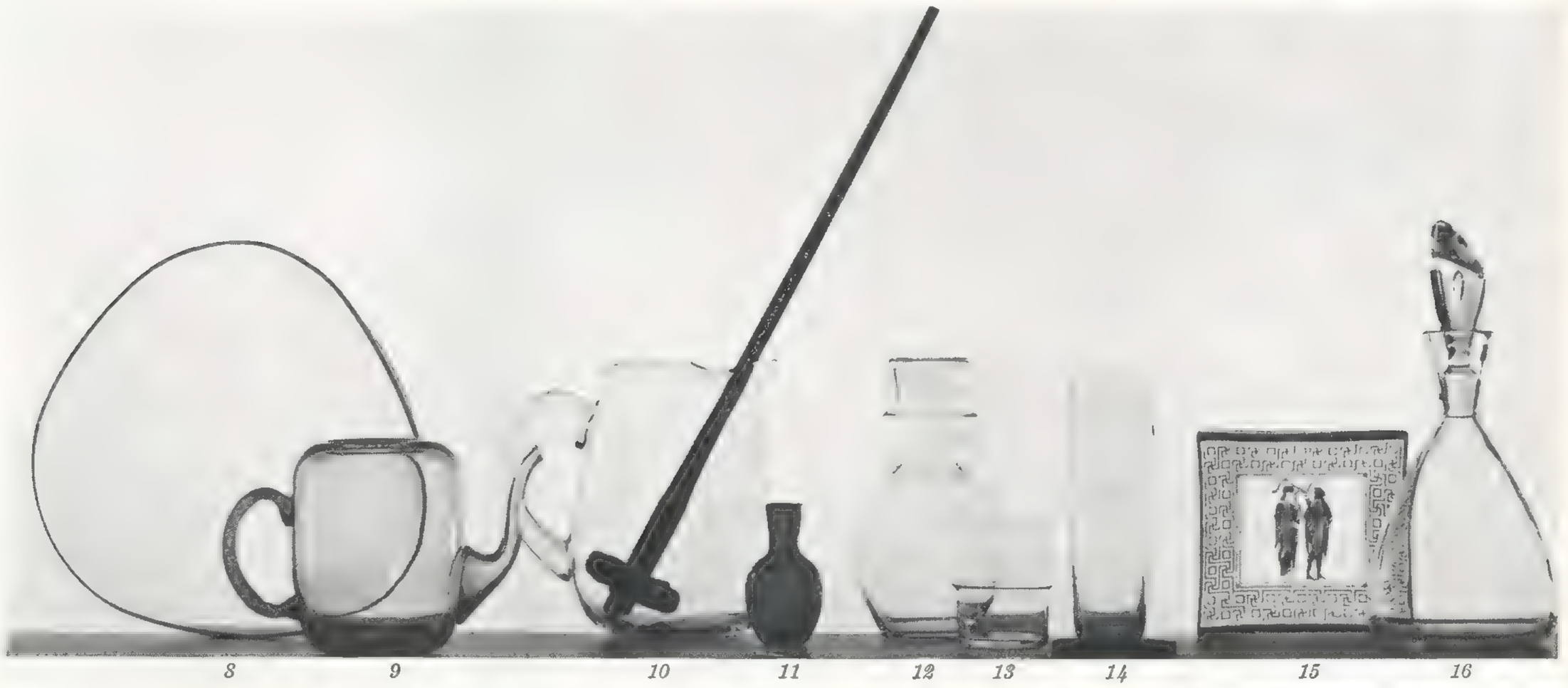
*PLUS TAX

Christmas pleasants for the house

Each is handsome, or handsome and useful; or as new as New Year's Day, or an excellent copy of an antique. Jolly seasonal notes: many of the prices. **1.** *Centrepiece de résistance,* holiday version . . . Christmas baubles, never-never fruit and flowers in a gold papier-mâché vase. $18. Lord & Taylor. **2.** Old-fashioned glass: copy of an antique candy jar, filled with nostalgia and penny-candies. $17. The Ice Cream Parlor. **3.** Fabulous ever-bearing strawberry tree: painted metal, thriving here in its own tub. To be made into a lamp . . . or simply to exist, beautifully. $45. Gertrude Williamson. **4.** Italian tulips that never grew; this species, pure white. $12. Macy's Corner Shop. **5.** Unreal and beautiful: pink and yellow posies from France in a terra-cotta pot; $25. Soupçon. **6.** Italian pyramid: glazed white ceramic fruit. $37.50 each. Bonwit Teller. **7.** Happy hen among vegetables makes the cover of this pottery basket. $7.50, at Soupçon. (To fill with cocktail spread.)



1



8 *9* *10* *11* *12* *13* *14* *15* *16*

19. The chic brown fox; in his various moods, on an English Royal Doulton after-dinner coffee service for 12; $170. Anodized aluminum tray, gold-finished, $20. Abercrombie & Fitch. **20.** A both-salt-and-pepper mill, silver-trimmed; $13.20 inc. tax. Bergdorf Goodman. **21.** Venetian china candlestick; $15 a pair. Bonwit Teller. **22.** Alabaster, looking its newest: Bristol Blue, Bristol Green, as well as white. The pair of candlesticks, $5. Macy's Corner Shop. **23.** Wall clock with black lacquer, lines of gilt, brass-trimmed. $38.50 inc. tax. Bergdorf Goodman. **24.** French antique clock; $82.50 inc. tax. W. Jay Saylor. **25.** From a new dinner service: footed bowl in a marble pattern; 16-pc. set, white with charcoal, $15. Charcoal with white, $17. Altman. **26.** For a Merry Christmas, and *caffè espresso:* brass Italian espresso pot, $14. Trivet, $5. Both, Bonwit Teller.

For addresses of shops on these pages, please see page 164.



18 *19*



2 3 4 5 6 7



17

8. Enormous teardrop: a heavy crystal bowl. $30, Steuben Glass. **9.** The glass is greener—here, in an Italian Martini mixer; $5 at Soupçon. **10.** New and vastly adequate stirrer, of Danish wood; $1.75; 4-pint crystal pitcher, by Boda, $4. **11.** Multi-coloured striped Venetian glass vase; small and perfectly proportioned. Price? $2.25. **12.** Luxury beside the bed: Finnish crystal carafe. $3. **13.** Stacking glasses (stocking glasses); $1.30 each. **14.** New slender fashion for beer, highballs, or even water: crystal tumblers by Waertsila; $2 each. Nos. 10 through 14, all at Bonniers. **15.** Newest way for a cocktail plate to look: of bent glass, with gold leaf design. $6 a pair, at Bergdorf Goodman. **16.** Crystal decanter, for wine or whiskey, with a wing-shaped stopper. $55, at Steuben Glass. **17.** Crystal stemware: a shape for every hue and vintage of beverage. $1.50 each, at Bonwit Teller. **18.** Newest function of the balloon: to hold cigarettes. Of Italian ceramic, $4.25. The ash tray to match, $2.75. At Tomorrow's Heirloom.



20 21 22 23 24 25 26

More house presents.

1. Copied in Italy: an antique Chelsea porcelain strawberry dish. Price for this delicacy: $8.50. Henri Bendel. **2.** In a porcelain pot: one perfect white porcelain hyacinth. $20. At Alice Marks. **3.** Night-blooming tulip, for cigarettes. Copy of an antique Chelsea porcelain. $7.50; Alice Marks. **4.** A leaf, a plate: copy of Chelsea porcelain. $25. Bergdorf Goodman. **5.** On the cover of a little dish: two birds, direct descendants of two antique Meissen birds. $9, Alice Marks. **6.** Rabbit, couchant: after an 18th-century French porcelain; $95 a pair. Alice Marks. **7.** Italian copy of an 18th-century radish plate. $11. At Chelton. **8.** Pottery dishes: dove-shaped, Italian. $5. At Helen Cole.



1 2



11 12 13 14 15 16

18. White ceramic cigarette box; nesting home of four little ash trays (we show just one). Set: $5.50. Penthouse Gallery. **19.** Trees and leaves on white china dessert plates. Set of 8, $15. Bergdorf Goodman. **20.** Spanish pottery bowl in green and white; $4.50. Salad plates, $14 a dozen. Olivewood fork and spoon, ceramic handles; $3.50. Helen Cole. **21.** Venetian Ware dinner service. Dinner plate, $3. Luncheon plate, $2.50. Cup and saucer, $2.50. At Bonwit Teller. **22.** New marble design: white on charcoal (shown) or charcoal on white. As shown, 16-pc. set, $17. Altman. **23.** Japanese porcelain leaf plate, white or celadon. Dinner plate, $2.50. Bread and butter, 70c. The Little Shop of Edythe Meserand. **24.** Cape-handled English silver corkscrew, $21 inc. tax. At Mark Cross. **25.** Antique coin bottle opener. $4.50. W. Jay Saylor. **26.** Ebony and stainless steel steak knives; the present of 6, $12. Bergdorf Goodman. **27.** Brass ice tongs, $2. Bonwit Teller.

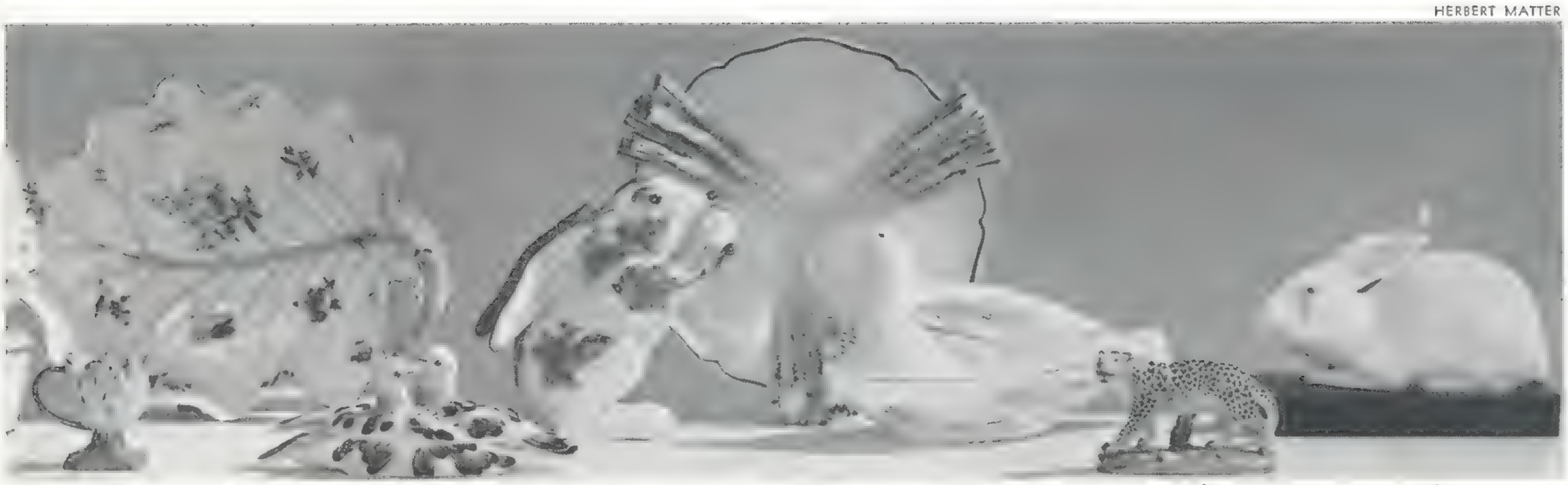


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HERBERT MATTER

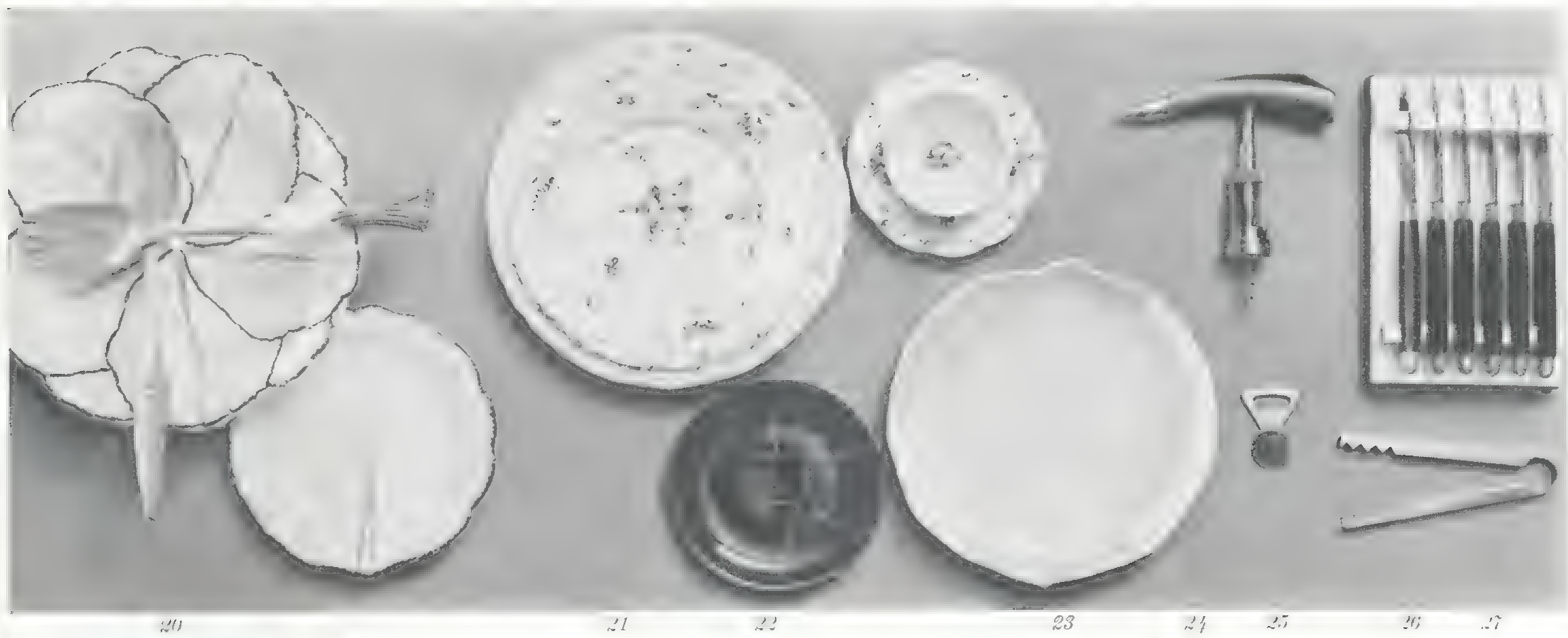


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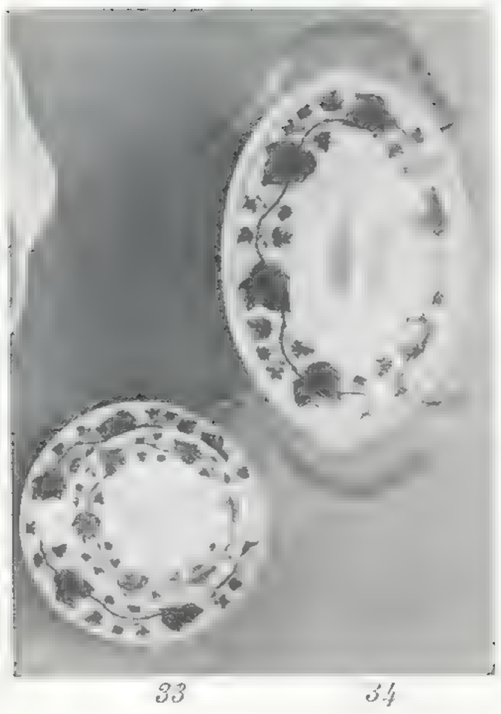


17 18

9. French porcelain leopard, copy of a Longton Hall piece. $30, at Alice Marks. **10.** French porcelain rabbit, copy of an 18th-century English piece. $125 the pair. At W. Jay Saylor. **11.** Pleasant scene: hand-holding on a German wooden box. $4.50, at Helen Cole. **12.** *Trompe-l'œil* in an Italian ceramic ash tray; here, l'oeil itself; by Fornasetti. $7.50, W. Jay Saylor. **13.** Butterflies under glass, topping a cigarette box; $10. At Ltd. Inc. **14.** Alabaster bowl, $5; alabaster fruit, 6 pieces, $12; New Curiosity Shop. **15.** Ash tray, amber and white alabaster. $6.50; Bonniers. **16.** Cigarette box, two ash trays, white, black, amber alabaster; $8. Stark-Valla. **17.** Alabaster cigarette box, new in green, blue, or red. $4, Stark-Valla.



20 21 22 23 24 25 26 27



33 34

28. Danish enamelled iron saucepan with wooden handle. $13.50, at Bonniers. **29.** Nesting, and from Finland: five white baking dishes. $9. Bonniers. **30.** Porcelain trivet, somewhat fish-shaped; $2. Penthouse Gallery. **31.** Pumpkins on pottery, nicely squared. The tray, $6. The cocktail plate, $1.75. Bonwit Teller. **32.** Italian pottery hors-d'oeuvres tray (a place for everything), $6. Set of 8 plates, $10. At Bergdorf Goodman. **33.** French porcelain ovenware, a pretty ivy design, shell-shaped handles; $18.50. With it, a covered dish on a plate; $9.50. At Alice Marks. **34.** Under the ovenware here: an expandable brass trivet. $5.50, at Bergdorf Goodman. *For addresses of shops on these pages, please see page 164.*

KAY BELL



Lingerie: Christmas notes



On these pages: we've briefed some likely prospects for Christmas' prettiest wrappings—the kind of lingerie that spills out of oceans of pink tissue, spangled foil, silk ribbons.

First point when buying lingerie to give this Christmas: consult a prism. There's a never-before choice of colour—a range of paleness, new shimmering combinations of colours, new brilliance, new livening influences on black. And, in time for Christmas, there's a new colour called "Candlelight" which most women are likely to find flattering as same.

Among the brilliant colours in lingerie (Vogue's been showing it since late summer) : bright-bright red in completely unhackneyed form. To wit: a carnation-red nylon gown that sweeps to the floor, with nylon carnations on the skirt. This, by Kickernick, at Best's. And among the shimmering colour-on-colour ideas: we like the delicacy of nightdress and coat, both day-length (and that's new, too), both of white nylon over pink. By Carter's, at Altman. As for black lingerie now acquiring colour: a Nettie Rosenstein petticoat of embroidered black taffeta and red tulle, at Bergdorf Goodman. Or—for a college girl's present—sleek black bloomers of Orlon-and-wool jersey, embroidered with roses; by Eye-ful, at Saks Fifth.

Aside from the colourfulness of lingerie, there are ideas so new they're guaranteed avoiders of the repetitious present. For instance, and this is perhaps the newsiest piece of lingerie you could give—the chemise. Of course, there are women who've been wearing chemises right along and finding them very apt underwear for lined suits, crinolined skirts. But a woman under thirty probably hasn't owned a chemise—or hadn't till now (with the long-torso look requiring forethought in the way of lingerie). For instance, a pink-printed nylon georgette chemise with a pink waist-string; also a nylon crêpe de Chine with widths of lace. Both, by Iris, at Bergdorf Goodman.

More links between outside fashion and lingerie: the new use of sweaters—and a good, cosy thing it is. One of the prettiest sweaters now in lingerie: a knitted Orlon shrug piled with lace, with a lacy nightdress of nylon. This pale-pink set, by Eye-ful, is at Lord & Taylor. And there's more fashion in the covered-up look. For instance: a very fresh nylon crêpe de Chine nightdress that's high-collared and sleeveless, by Iris at Altman. And always a pleasure are the nightdresses that seem as romantic as ball gowns. Two such pleasures—the nightdresses photographed on these two pages.



At left: First appearance of the new warm-ivory colour called "Candlelight"—here it is in a nightdress of nylon tricot with the softest, most delicate nylon lace we've encountered. By Vanity Fair, $60. Bergdorf Goodman; Godchaux; I. Magnin. *Right:* A new colour scheme in lingerie—white nylon with edgings of black lace. The nightdress (which is day-length), $45; the cape, $40. By Lucie Ann. Bergdorf Goodman; I. Magnin.

Lingerie news on the Christmas list

Bedroom coats—and the news is how much. Both these coats stop at a young-looking length (day-length). More news: both are quite simply tailored—and tailored, it seems to us, for Christmas presents. (There shouldn't be much of a problem to the fit of a peignoir.) On both pages, the blue kidskin slippers are by Mademoiselle. $17. At Lord & Taylor. *This page:* A bedroom coat of softest wool, embroidered with white iris; cut with surprising simplicity. It's white, trimmed with blue satin. By Iris, $35. Henri Bendel; Hudson's; Montaldo's. *Opposite page:* A warm and downy peignoir, of "sculptured" Orlon, all white and fluffy. Neck and sleeves are rimmed with chiffon in crystal pleating (crystal—new word in lingerie; means pleats as defined as cut glass). Bedroom coat, by Odette Barsa, $50. At Bonwit Teller; The Broadway.



KAY BELL



Capri blue: new colour for resort waters

Last summer, on the beaches of the Mediterranean, a lot of well-dressed men seemed to have hit on this particular shade of brisk blue. It's a good colour—none better with a tan, but no ghost-maker on the man who's just arrived. Looks fine with everything from grey flannels to red pants; newest with salt-white duck slacks. *Here:* the Capri-blue double-breasted blazer, $18; tapered white slacks, $6, both of a new kind of cotton duck by Simtex that's Sanforized and wrinkle-resistant. In the background: blue slacks of the new Simtex duck, $6. And a striped sailing shirt of combed cotton, its long sleeves pushed up, $5. All by McGregor. All, Bloomingdale's. These, and the blue silk tie by Countess Mara, at Hutzler's; Hudson's; shops listed on page 164. *The boat:* to water, what a sleek runabout is to land—and its resemblance to the Oldsmobile "Starfire" is not just coincidental. This, a Lawrence Rocket, fourteen feet long, powered with Evinrude motors. Notice the colouring: Capri blue and white.



N° 5 - BOIS DES ILES - GARDENIA - RUSSIA LEATHER - N° 22



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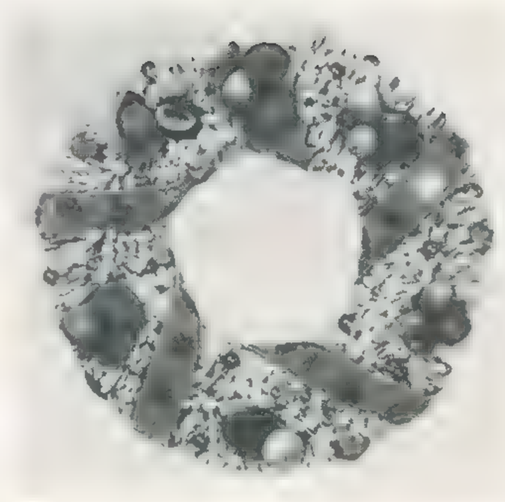
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Discoveries in beauty



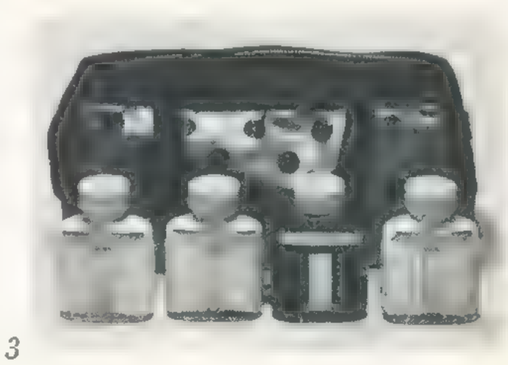
1. Atmosphere here: a whitened wreath trimmed with blue velvet ribbon, fruit in marzipan colours. $10. Serendipity, 234 East 58th Street, N. Y. C.

2. News in *big* and luxurious bottles, Imperial Formula's treat: excellent cream, lotion. From Bergdorf Goodman.



2

3. For travellers: all the necessaries for complete skin care in this plastic kit. $5*. Dermetics Salon, 630 Fifth Avenue.



3



4

4. All the makings of a Christmas heirloom: a little tree, under glass, trimmed with gold *passe partout*. $15. At Soupçon.

5. A pink and white pompon tree (the pompons are carnations), sprigged with silver leaves. $22.50. At Helen Cole.



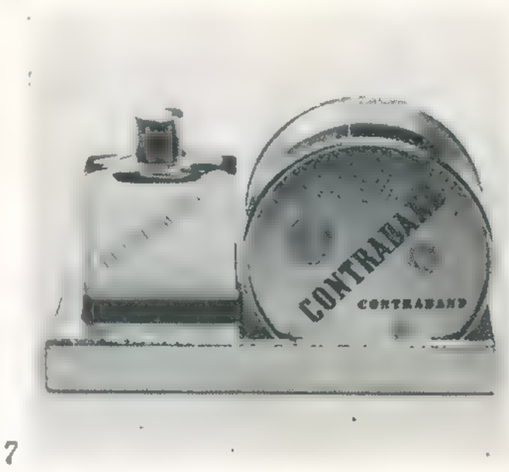
5

MIEHLMANN



6

6. Birds perch on the rim of Coty's miniature bird bath around a shining bottle of Muse perfume. $3.95*. Stern's.



7

7. Cologne and dusting powder scented with Contraband, Tussy's new richly-spiced fragrance. $2.50*. Bloomingdale's.

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Discoveries in beauty



1

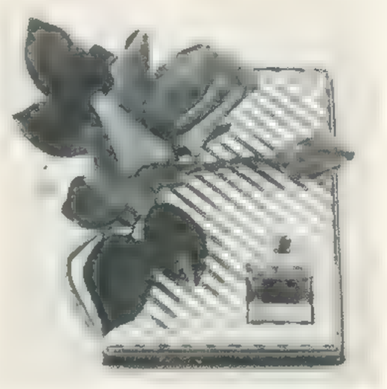
1. This little fish with its pink feather tail holds a *flacon* of Helena Rubinstein Apple Blossom scent. $2.25*. Altman.

2. Helena Rubinstein's brightly decorated box, Lucky Draw, holds a bottle of cologne, Foam Bath. $2*. Saks Fifth Avenue.

3. Flower Modes' box for rose fanciers: a rose to pin on; a true rose perfume from France. $3.20 inc. tax. Lord & Taylor.



2



3



4

4. A giant strawberry candle trimmed with baubles and glitter to place among greens for décor. $6. At Lord & Taylor.

5. A tree, made of tiny fir cones flocked with pink, could make colourful mantel decoration. $15. Lord & Taylor.



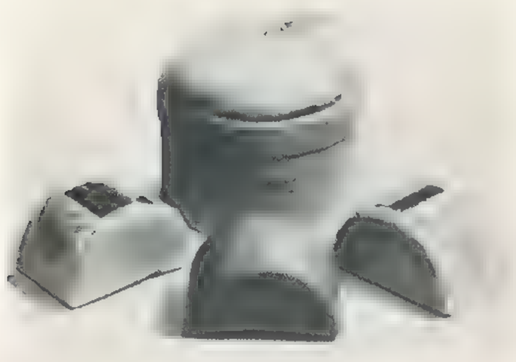
5

MIEHLMANN



6

6. In perfume and toilet water, Renoir's new fragrance, Dona Sol, an intense mingling of flowers. $5*. Bonwit Teller.



7

7. Nettie Rosenstein designs for the bath: pale-blue soap, skin-toned dusting powder. Tianne-scented. Bonwit Teller.

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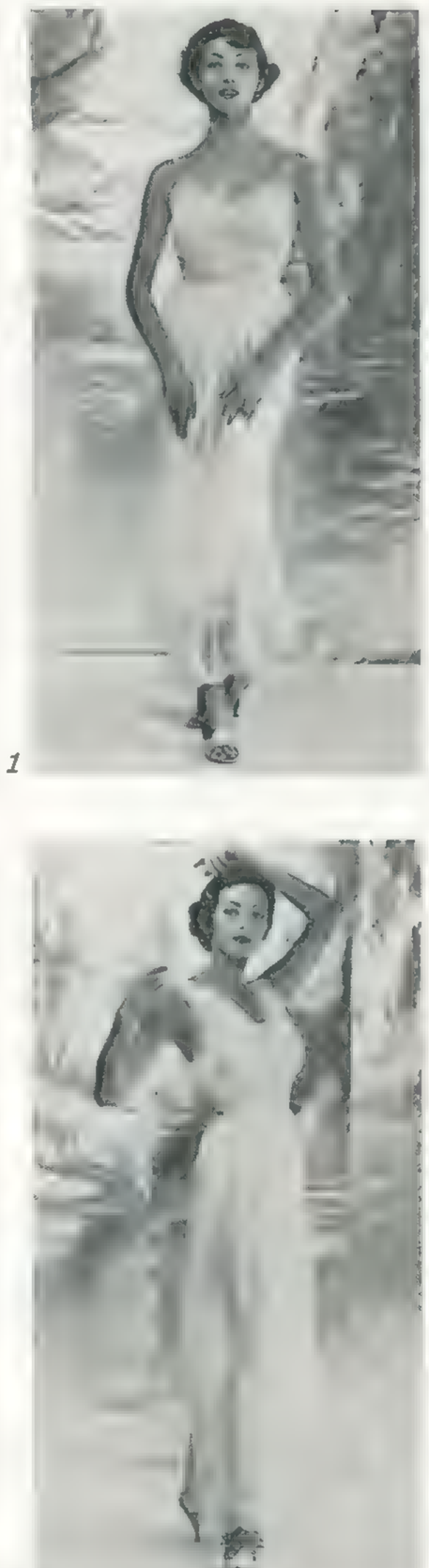
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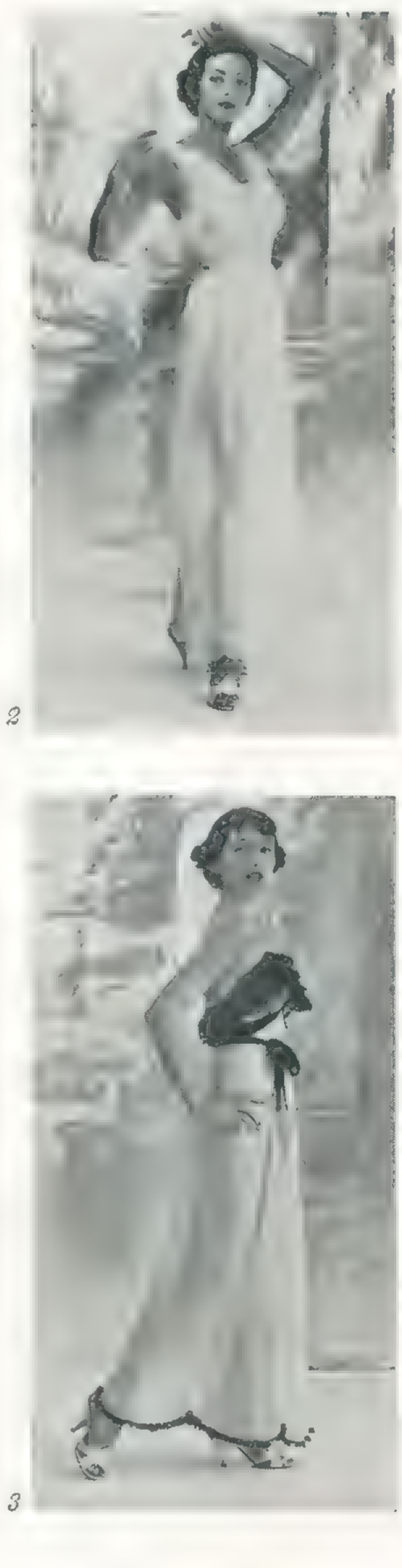
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Christmas check list:



1



2

3



4

More lingerie choices to note on a Christmas list—and to note for their points of prettiness, points of fashion. The four nightdresses on this page—all ankle-length, with an elegance that ought to delight Mrs. Exeter (or any other woman, regardless of age) who might find it in her Christmas morning mail. 1. A flowing length (ankle-length) of white nylon tricot—this froth-of-lace nightdress ribboned around the waist with white. By Luxite, $25. At Franklin Simon. 2. The shimmering effect of one colour over another—here, white nylon tricot over pale blue—is news in lingerie. This long nightdress is further embellished with scatterings of fern embroidery. By Faerie, $25. Best's. 3. Lingerie with this fashion news: touches of black (in the form of black lace ruffles) on paleness—here, the pale-pink of sheer nylon chiffon. The black sash is of nylon velvet—so, can wash. By Eye-ful, $20. Saks Fifth. 4. Good example of the new feeling for colour in lingerie. This nightdress is permanently-pleated nylon, rose-coloured, trimmed with écru lace. It's cut high, close to the figure. By Yolande, $25. From Saks Fifth Avenue.

MIEHLMANN

Lingerie (*Continued from pages 144-147*)

5. One of the prettiest presents under any Christmas tree, and particularly nice for a young girl: this floor-length nightdress. It's rather tailored but very soft, with tulle ruffling at the collar and cuffs, ribbons at the waist, smocking at the shoulders. It's all made of pale-pink nylon—mostly nylon tricot. By Carter's, $15. Altman.
6. A flowing nightdress that's handsomest when worn with a certain amount of stature. (Perfect present for aunts? Quite likely.) This, one of the pretty examples of the quite-covered-up nightdress that's news now. Of pale-pink nylon tricot, with full bishop sleeves and an embroidered yoke. By Munsingwear, $15. At Altman.
7. Again the new colour scheme in fashion for lingerie: black on white. Here, it's black lace on a white nylon princesse-line nightdress that's day-length. (For a princess' daytime nap?) The edging: of somewhat-Valenciennes lace. By Kickernick, $13. Best's.
8. Black lingerie—and an example of the new livening influences on black. Here, a certain amount of subtle sheen and colour. This day-length nightdress is made of nylon satin. At the shoulders and waist, bands of lace are threaded with pink satin ribbon. By Barbizon, $9. Bloomingdale's.



5



6



8



7



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BALMAIN

Christmas lingerie

(Continued from page 155)


1


2

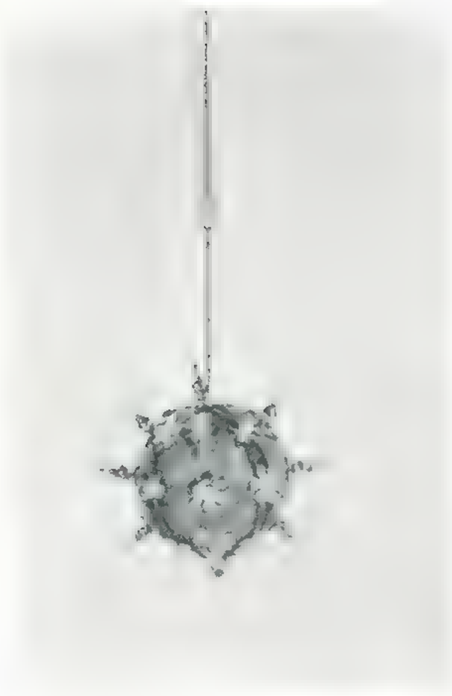

3


4

1. Toreador pyjamas—for a woman who'd like a certain amount of dash in her lingerie life. The unexpected nature of the prettiness here: a tailored top ruffled in tulle, little vents below the knees. All in pale-blue nylon. By Nettie Rosenstein; $15. Bergdorf Goodman. 2. For the smartest woman you know, a slip that underlines, perfectly, the new Paris dress form: long-bodied, high-bosomed, with a skirt that starts at the hips. The top, Dacron-and-nylon tricot, Talon-zippered so that it moulds the body from top rib to hipbone; after that, there's a flare of taffeta, veiled with embroidered nylon tulle. Evident even without fashion-knowledge: it's as pretty as a Degas dancer. By Gracette, $18. Henri Bendel. 3. What's needed with the new slim skirts: this. A *slim* petticoat that wraps and snaps—so a woman's own slender line becomes her lingerie's. In a soft-as-complexion colour (what's happening: colour, as well as shape, meeting a woman's own endowments). Nice touch: the edges are appliquéd in écru Alençon lace. By Gracette; $10. Bonwit Teller. 4. For a woman who loves a handmade *look:* the look here, of colour combinations—white nylon tricot with écru lace inserts and fagoting. Petticoat, by Van Raalte; $11. At Best's.

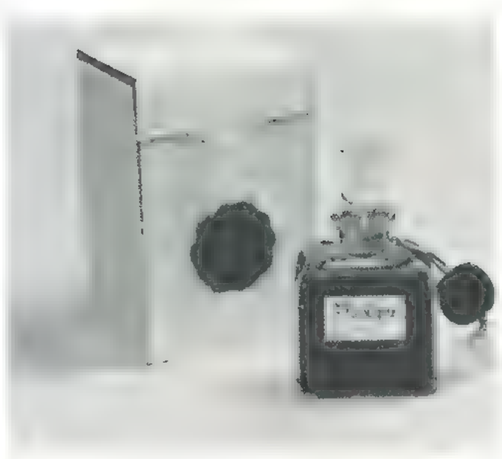
MIEHLMANN

Discoveries in beauty



1

1. New beauty treatment for Christmas trees—a snowball studded with stars and fake pearls. $2. From Ltd. Inc., a new shop at 315 East 55th St.



2

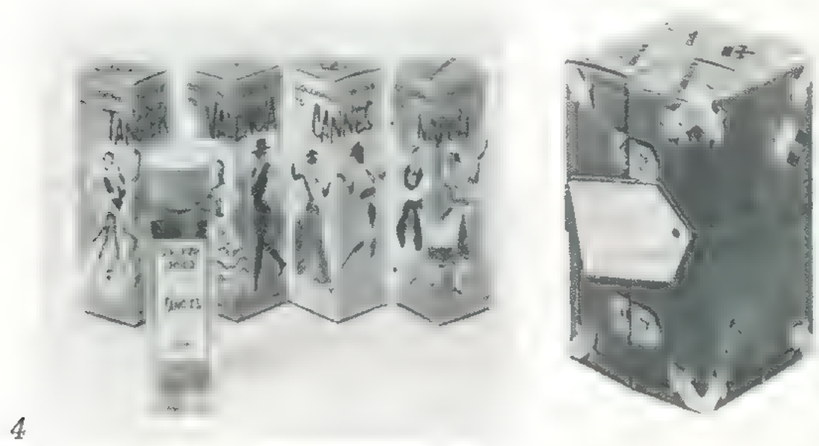
2. Réplique—no further words needed if you're looking for a deep, rich fragrance. $30* an ounce. Jay Thorpe.



3

3. A suède-like box for face powder, individually blended, by Jacqueline Cochran. $3.50*. At Franklin Simon.

MIEHLMANN



4

4. Prince Matchabelli's steamer trunk travels with four distinctive colognes. $2.50*. Arnold Constable.



5

5. A pretty stocking present: DuBarry's pressed powder compact carries its own lipstick. $1.50*. At Altman.



6

6. Corday's sleek, gold metal cylinder carries, sprays "Toujours Moi" mistily, beautifully. $5.50*. At Saks Fifth.



7

7. A baby tree, one foot high—all trimmed with flowers, birds, ornaments, candles. $20. From Lord & Taylor.

*PLUS TAX

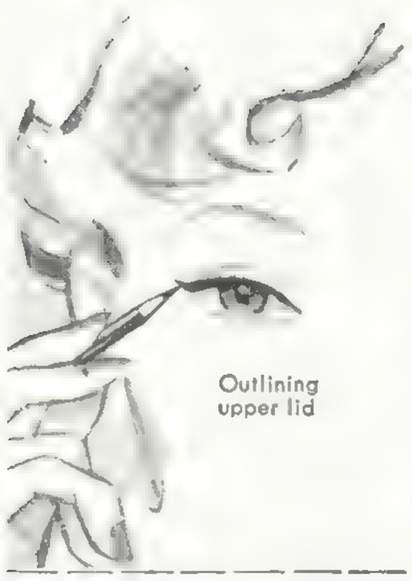
TREO

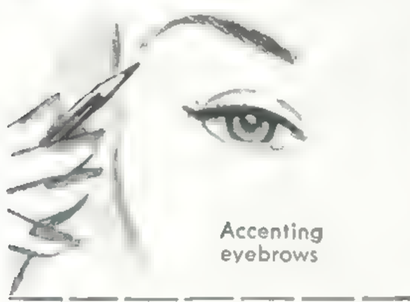


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Christmas in cotton

for the early-suppers

Big occasion for a 3-to-6-year-old: going out to supper. Needed for such doings (lamb chops on the town; ice cream at Grandma's): a dress that's simple and pretty, gay and young; that's 3-to-6 in spirit as well as size; that's washable. Found here: four such; all priced well within a mother's allowance. Sizes 3 to 6x. *Above:* A bright yellow field of flowers, a bertha collar of white organdie, lace-edged, to set off a little girl's pink-and-scrubbed face. Newest way around the tummy—with a little orange sash. This is a Cinderella Frock, made of Bates Disciplined cotton—meaning it'll never revert to wrinkles no matter how late the hour. And the price? A very pretty $6. At Franklin Simon.

Right: Pale-pink flowers with a new green—olive green—and with these fashion lines: lines of green velveteen piping along the bodice, the cardigan neckline. The belt's olive velveteen, too. By Kate Greenaway, in a Lowenstein fabric; $4. Arnold Constable.





Left: Fine, clean simplicity—the sort of thing mothers search for endlessly, we hear. Here, in blue broadcloth with a little pointed collar of linen-y rayon; a neatly pleated bodice. Worth making a fuss over: the fact that there's not a fluff of fuss here. This, by Individuality Frocks; $11. From Bonwit Teller.



Right: Likely to be the most-called-for dress in the closet—a matter of bands of shirring, a green velveteen sash, sprigs of flowers on white challis. (And it's cotton challis.) Sleeves? Hardly there at all: making a pretty opportunity for plump little shoulders. By Moppets, in a cotton by Everfast; $8. At Macy's.

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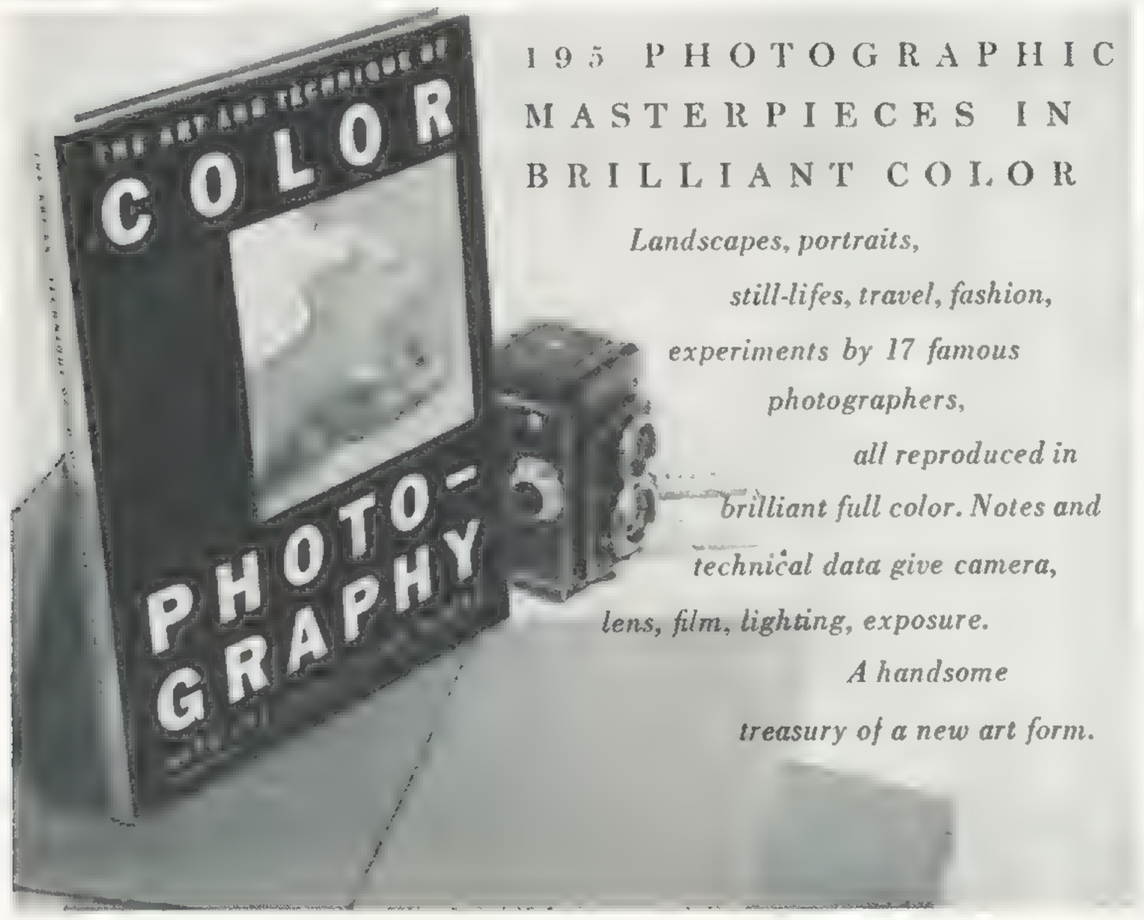


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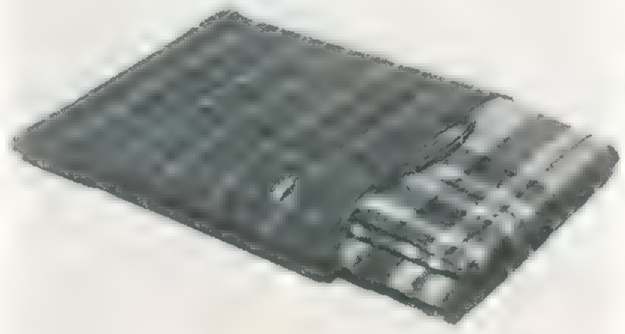
☐ I enclose my remittance on the understanding that Vogue will pay all postage.

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Presents for motorists



Right: A refreshing present for a long-distance motorist—especially one of the "drive 200 miles before a stop for breakfast" school. This little coffee percolator plugs into a car's cigarette-lighter space; brews en route. It makes two cups; comes in a zipper case with two covered plastic cups. $27.50. Lewis & Conger.

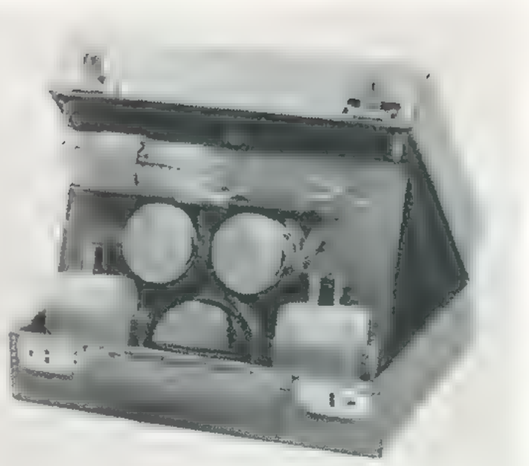


Left: Here, a car rug: warm, lightweight wool—all that a car rug ought to be. It does not come equipped with a chauffeur to tuck it around one's knees, but it does have a handsome carrying case—handy for taking it to stadiums. The rug and its zippered blanketing case are $16.50, at Abercrombie & Fitch.



Right: Most luxurious transportation for a drink of water, et cetera: this handsome flask made of silvery Britannia metal is divided in two sections; holds more than a quart and a half. It fits into a polished calfskin carrying case, slings over the shoulders like binoculars. $65, at Abercrombie & Fitch.

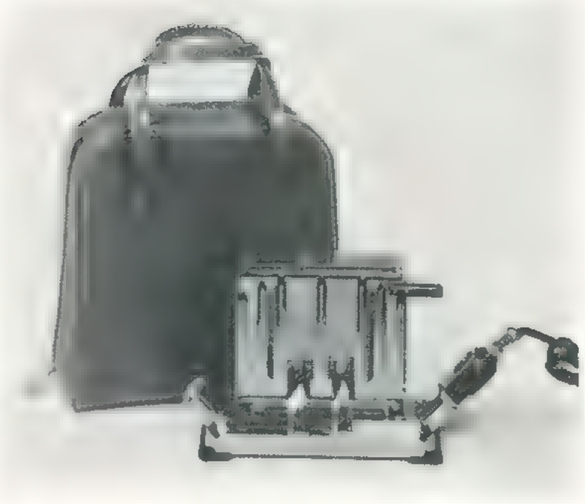
Right: Just about the most portable dressing table-*cum*-handbag a woman could own. One of the two compartments of this pigskin case is lined with moire; fitted with brush, comb, and plastic cosmetic containers. And there's a change purse; room for a change of lingerie. $49.50*. At Abercrombie & Fitch.





Left: Portable potables—this good-looking little container which holds half a pint of anything liquid. Four little silver cups fit into the top; four silver coasters fit into the bottom; and the container itself is handsomely upholstered with Florentine leather. The price of this, altogether, $45*. From Bronzini.

Right: Compact, mobile toaster—this is another present that would be welcomed by cross-country drivers who like to make spectacular mileage before nine A.M. Here, a plastic breadbox (with containers for jam, butter) and a toaster; both fit into a leather carrying case. $35. At Abercrombie & Fitch.





MIEHLMANN

Left: All very well to have portable toast (above) and all the better with some portable coffee. This coffee pot comes in a zippered leather case fitted out with two plastic cups, two containers, two spoons. It's called a "Universal Cooker" and it is pretty versatile—can be used for a saucepan, too. $29.50. T. Anthony.

*INCLUDING TAX

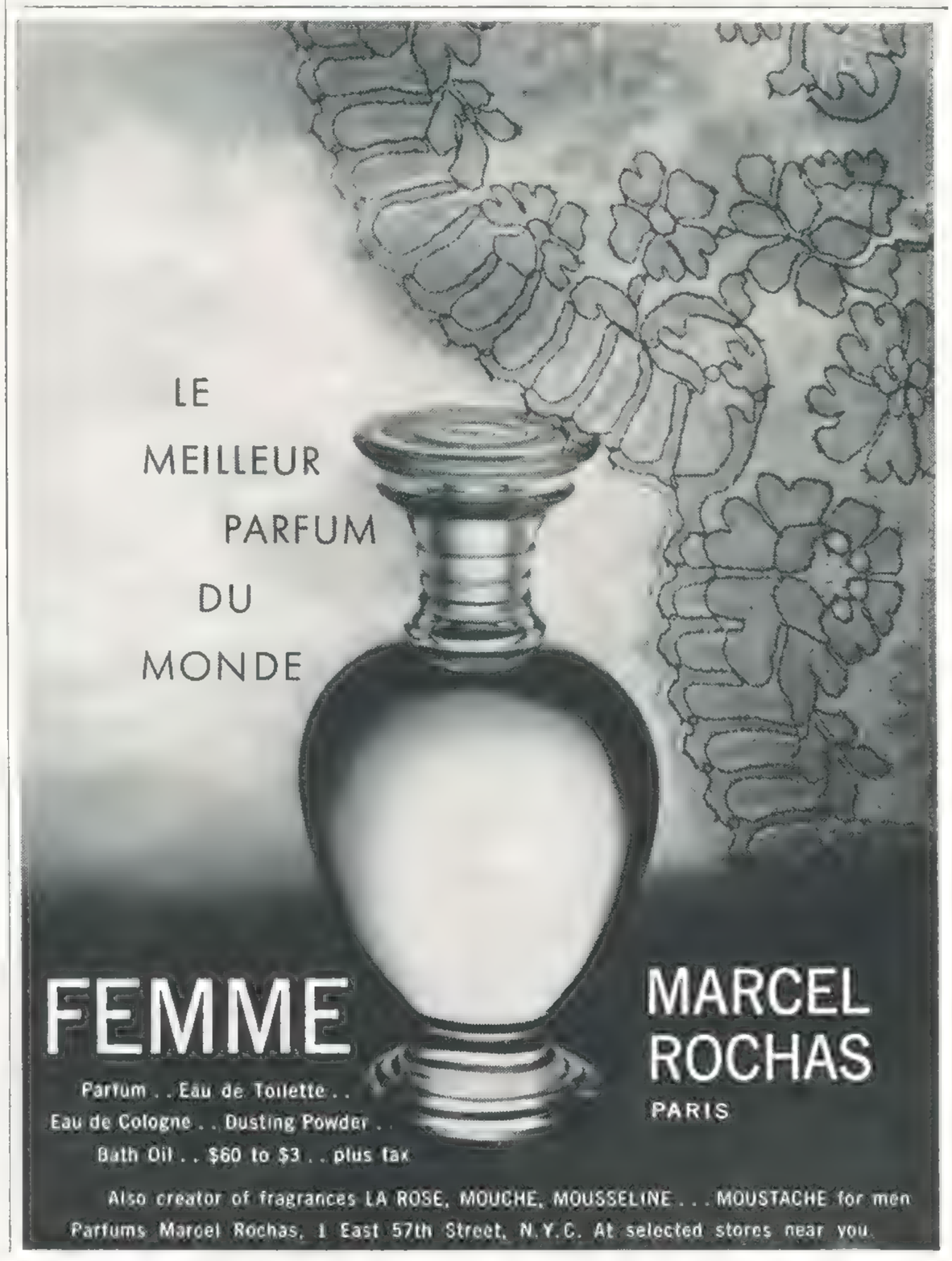


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A skier's-eye view of Sun Valley Village from Penny Mt.

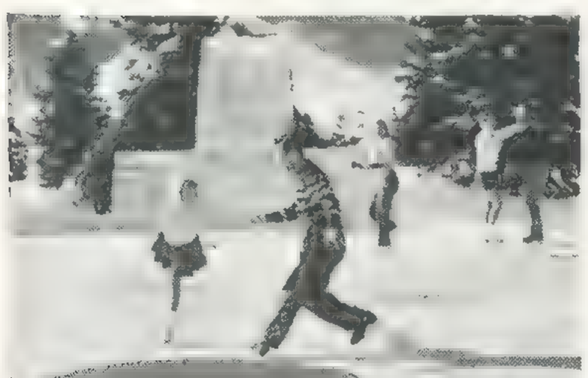
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DANCING

UNION PACIFIC RAILROAD

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A watch with numbers



FOR DETAILS, SEE EDITOR'S NOTE—PAGE 163.

BY HELEN S. DAVIS

This year my husband's Christmas gift would offer no problem. He needed a wrist watch, a plain gold watch. The watch his parents had given him when he graduated from school had worn beyond repair. Two cheap watches he had borrowed from our sons were broken within a week, one right after the other, and his present timepiece was proving a bit of a nuisance. It was disconcerting to his friends and business associates to see him draw from his pocket what was ostensibly an oversized cigarette case and snap it open to read the time; it was rather more disconcerting to me, on mornings when Carl had left the house early, to rouse up and glance toward the table beside my bed to see the hour, only to be met by a spot vacant of my clock.

In the course of my Christmas shopping, I walked confidently into a large and reputable jewellery shop to spend about ten minutes, I estimated, selecting a suitable watch—simply designed, reliable, and durable. My husband had but one definite specification: he wanted a face with numbers on it, plain Arabic numerals.

I described what I wanted and the clerk, a pleasant, heavy-set man, with shining eyeglasses to match his bald head, seemed to share my confidence as he pulled the first tray of watches from the case; he had the assurance of a man whose knowledge of his stock is intimate. We looked this tray over carefully and neither of us felt really concerned that it contained no watch with a numbered dial. We just went on casually to the next. Although it was perhaps a trifle disheartening to both of us that this tray was equally void of what we sought, we had no sense of discouragement, only of slight irritation. After all, there were thousands of watches in that store.

"Wouldn't there be, perhaps," I asked the clerk, "a particular place for the watches with the numbered dials?"

"No," he replied, a little vaguely. "No, they're all of them just right here."

In the end we looked, I suppose, at all of them. The salesman could not have been more helpful, or at least have wanted to be. When he found a watch with a few numbers, say the 12, the 3, the 6, the 9, he looked at me optimistically, but I had to say that my husband would never stand for those diminutive rocks of gold or chips of diamond set in between. Two watches we found early in our search had numbered dials, but these were cheaper watches with light, impractical cases, and the shop did not recommend them. The sales clerk thought, since there was still some time before Christmas, that he could possibly arrange for one of the manufacturers to put the plain numbered dial on a first-rate watch. That might be the only solution. "Really," he said, his empty palms outspread, "really, I had no idea."

We prepared to leave it like that. He handed me a card to write down my name and address so that he could let me know what might be done, and I in turn asked him his name.

"My name is Sayres," he said.

"Why, mine is Ayres," I spilled out, laughing.

He, rather pointedly I thought, did not join me in this response, and I sobered at once, understanding his implication that my behaviour was not in keeping with the dignity of this establishment. While I finished writing my address and telephone number for him, Mr. Sayres elected to take one last look. I was ready to leave and growing restless, when he returned with a watch in his hand that was exactly what we'd been looking for. It was perfect—a simple, inconspicuous gold rectangular case, holding a clear dial with Arabic numerals all the way round. I opened my mouth; I have a regrettable habit, in my hasty way of shopping, of saying that I'll buy an article without troubling to ask the price. Mr. Sayres was astute, and kind enough to see this and say immediately in a gentle, placating voice, "It's a Martin-Beavin, you see. And it costs four hundred dollars."

That was twice the amount I had intended to pay, but I was tempted. The watch was precisely what I wanted, it would have been gratifying to have that part of my shopping so easily completed, and besides it's rather life-denying, I've always thought, to be provided with something that so fulfills one's needs and fail to accept it. Still....

"Quite a lot to pay," I said, "just for numbers, don't you think?"

Mr. Sayres cleared his throat and smiling faintly said, "I do see what you mean." Then he straightened his shoulders and went on more purposefully. "But of course you're getting a good deal more here than just your numbers. This, you see, is the Rolls-Royce of watches."

Carl, my husband, is keenly interested in motors and the comparison aroused my enthusiasm. "In a Rolls-Royce," I remarked facetiously, "all you can hear is the clock."

Mr. Sayres ignored this remark and went on to tell me how the Martin-Beavin was handmade and consequently much finer than the production watches.

I was quite hopeful. "It's really a better buy, then, isn't it? I mean, it will probably last twice as long, won't it?"

"No," Mr. Sayres nodded his head judiciously, pursing his lips as he considered. "No," he said. "In that respect all these watches are just the same." He gazed down the long row of cases. "They'll all last about twenty years—with good care, that is."

"A Rolls-Royce," I couldn't help but retort, "will last forever."

"That's right," he agreed reluctantly, fingering the fine watch that he still held in his hand. "I guess it doesn't compare to your Rolls-Royce in that respect."

I didn't like to see him embarrassed, any more than I liked relinquishing the magnificent watch. I put out tentatively, "But it really works better than a production watch, doesn't it? Keeps better time."

"Well, now, it has a perfectly balanced works—all adjusted by hand, you know, meticulously. It's a beautiful thing, the inside of this watch, and it *will* keep better time, that is if it's left quietly in one spot, undisturbed."

I gathered that it would prefer the ownership of a gentle sort of person and Mr. Sayres agreed that it was not made for swinging one's fists in. My husband does not swing his fists, but considering for merely a moment, I realized he does swing an appalling number of things—a four-year-old, golf clubs, various rackets, a nice cornering car, a hammer, even an axe. I supposed that I would, after all, have to give up the idea of the Martin-Beavin; Carl clearly failed to qualify. Reluctantly, I went home.

The following morning I was called to the telephone directly after breakfast.

"Mrs. Ayres? Mr. Sayres. Our buyer, Mr. Austin, has just made a find—in the vault."

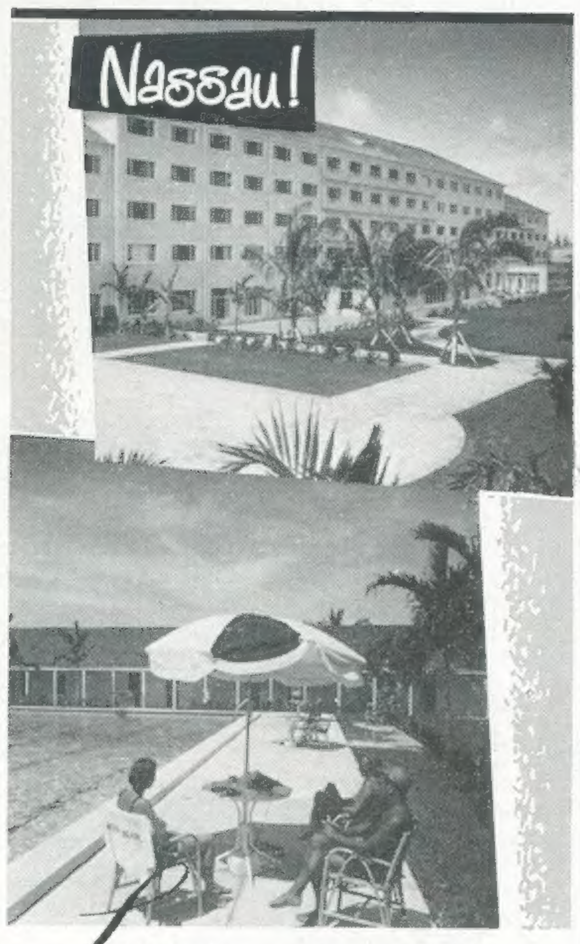
"Not another watch with numbers?" I asked.

"Yes, and a very unusual one at that. It's something a little different, just what you're looking for, I think."

I pointed out that I wasn't looking for anything unusual.

"Well," Mr. Sayres continued, "this one has a case that's quite different and interesting—a platinum case; still it's not as expensive as the

(Continued on page 163)



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1. The names and addresses of the publisher, editor, and business manager are: Publisher, Iva S. V.-Patcévitch, Greenwich, Conn.; Editor, Jessica Daves, Greenwich, Conn.; Business Manager, Chester B. Van Tassel, Greenwich, Conn.

2. The owner is: The Condé Nast Publications Inc., Greenwich, Conn. Stockholders: Nast Ltd., 37 Golden Square, London, W. 1, England (Stockholders of Nast Ltd.: I. S. V.-Patcévitch, 420 Lexington Avenue, New York 17, N. Y.; Edna Woolman Newton, 333 East 57 Street, New York 22, N. Y.; Charles Coudert Nast, 420 Lexington Avenue, New York 17, N. Y.; Harry W. Yoxall, Stanley James Brown, and Estate of William Ewart Camrose, 37 Golden Square, London W. 1, England); Macdonald DeWitt, Trustee for Mrs. J. C. Coudert, 420 Lexington Avenue, New York 17, N. Y.; Edna Woolman Newton, 333 East 57 Street, New York 22, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: Manufacturers Trust Company, 55 Broad Street, New York 15, N. Y. (Note Holder).

4. Paragraphs 2 and 3, above, include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

(Signed)

Chester B. Van Tassel, Business Mgr.

Sworn to and subscribed before me this 27th day of September, 1954.

(Seal) Helen J. Anderson, Notary Public.
(My commission expires April, 1959.)

Beavin watch, just two-seventy-five."

I said I doubted that my husband would even like a platinum case, and rather than pay two hundred and seventy-five dollars for platinum I would buy the Beavin for four hundred.

"Why don't you just take the one you really like, Mrs. Ayres?" Mr. Sayres openly suggested for the first time. But I was uncertain and he said in a cheerful, undaunted way that they would continue investigating and see what they could turn up. I asked if he had forgotten our plan to have the factory put numbers on one of the watches I had liked, but he said that Mr. Austin considered the idea impractical. The factories made ten thousand watches at a run and their whole production would be put out of kilter if they stopped to change just one watch.

"You really couldn't expect them to do that, now could you, Mrs. Ayres?"

"No, Mr. Sayres," I said with a sigh, "expressed in those terms my requirements seem pretty extreme."

"We'll push on, though, Mrs. Ayres, and you'll hear from us again very soon."

Indeed, it was in less than an hour, and when I answered the telephone this time to hear, "Mrs. Ayres? Mr. Sayres," I was aware of a rising hysteria. Mr. Sayres said in an excited voice that a representative of a company manufacturing special watch cases was in the store at that moment and that he would be willing to take a watch we had selected and put it into a special custom case which would include, of all things, a numbered dial.

I told Mr. Sayres as patiently as I could that I didn't want a special case, or anything special, just ordinary numbers.

"Your husband still sticks at numbers, eh?"

"I would certainly not think of asking him to give up a perfectly simple requirement," I replied.

Mr. Sayres at last allowed himself a shade of indignation. He said, "You know, down here we've been looking around and did you ever notice the clock on City Hall?" I said not particularly and he hastened on, "Well, do you know what it has for numbers? Just big blocks of wood, that's all—and that's Billy Penn's clock."

"If William Penn could know about it," I said, "I'll bet he wouldn't approve either."

Mr. Sayres made a sort of sound, perhaps a snort. Then, clearing his throat, he asked if I would be coming in town soon; he hoped I would, and he and Mr. Austin would see what they could turn up. I said that I'd be in later in the week.

When I went in, on Friday, Mr. Sayres was out to lunch, but Mr. Austin was in—a big, brusque man, casual in manner, more like a sportsman than a purveyor of delicate instruments. And, like a competent sportsman, he had the situation well in hand. There was, in fact, nothing more to it. He had arranged for the factory to work in just one watch with numbers, after all, and if I wanted to place the order today, delivery could be promised for the following week.

"At an additional charge?" I asked, wanting an excuse to look once more at the Martin-Beavin.

"Not at all—same price as on the tag, hundred and eighty dollars."

"Oh," I said, and in another moment found myself choosing the watch that the factory would do with the numbered dial. I thanked Mr. Austin for taking care of everything so beautifully and he said that it had been a funny kind of situation and he'd been glad to be able to work it out. I couldn't resist mentioning the Martin-Beavin and the fact that it had numbers. He went and got it and I encouraged him to go over its good points, just as Mr. Sayres had done. Sure enough, he, too, spoke of it as the Rolls-Royce of watches and I gave him every opportunity, but his integrity proved every bit as unshakable as his colleague's. I thought of how much I valued integrity, and how thoroughly it had blocked my way in this transaction. Thoughtlessly, I murmured, "It's hard to please some people, isn't it?"

"Not in the least," Mr. Austin assured me in his matter-of-fact way.

It didn't seem worth explaining. Instead, I verified my order for the watch from the factory and Mr. Austin beamed a hearty smile and said, "You've made a wise decision, Mrs. Ayres, I'm sure. And although you haven't bought the Rolls-Royce, you've certainly got the Cadillac."

"The . . . the Cadillac?" I stammered.

"Yes, indeed," he repeated cheerfully. "The Cadillac, no less."

I stood aghast. What had I done? How could I live it down? For Carl drives an MG and aspires to an Aston-Martin.

"And you know," Mr. Austin was still talking, "you know how good a Cadillac is, madam. Of course, with anything made with human hands, something *can* go wrong. But how often have you heard of that happening with a Cadillac? Shall I have our Mr. Sayres call you, Mrs. Ayres, when the watch comes in, or shall we just put it on the cart and send it out?"

"Don't have him call me," I cried.

"Then," he said, apparently unaware that anything had disturbed me, "we'll just put it on the . . ."

"Yes, by all means," I interrupted, "just send it out." Carts, Cadillac! I felt confused.

I made my way toward the entrance in a rather disorganized state, but as I drew on my gloves and approached the revolving door and the crisp air without, I began to feel my balance restored. A cosy sense of anticipation somehow pervaded the thought that, watches being what they are, Carl, on some far day when he performed nothing more strenuous than lifting his cup or glass, would require still another. And besides, what was it Mr. Austin had said about something going wrong?

EDITOR'S NOTE: *We wanted a watch with numbers, too—not to give to "Mr. Ayres" for Christmas, but rather to illustrate this article. We found the one on page 162—an Omega, in 14-carat gold, and its price (with tax—but not, alas, our taxi fare—included), $165. At Time Mart, 425 Madison Avenue.*

Lipstick of

Invitation



TABU $1.50

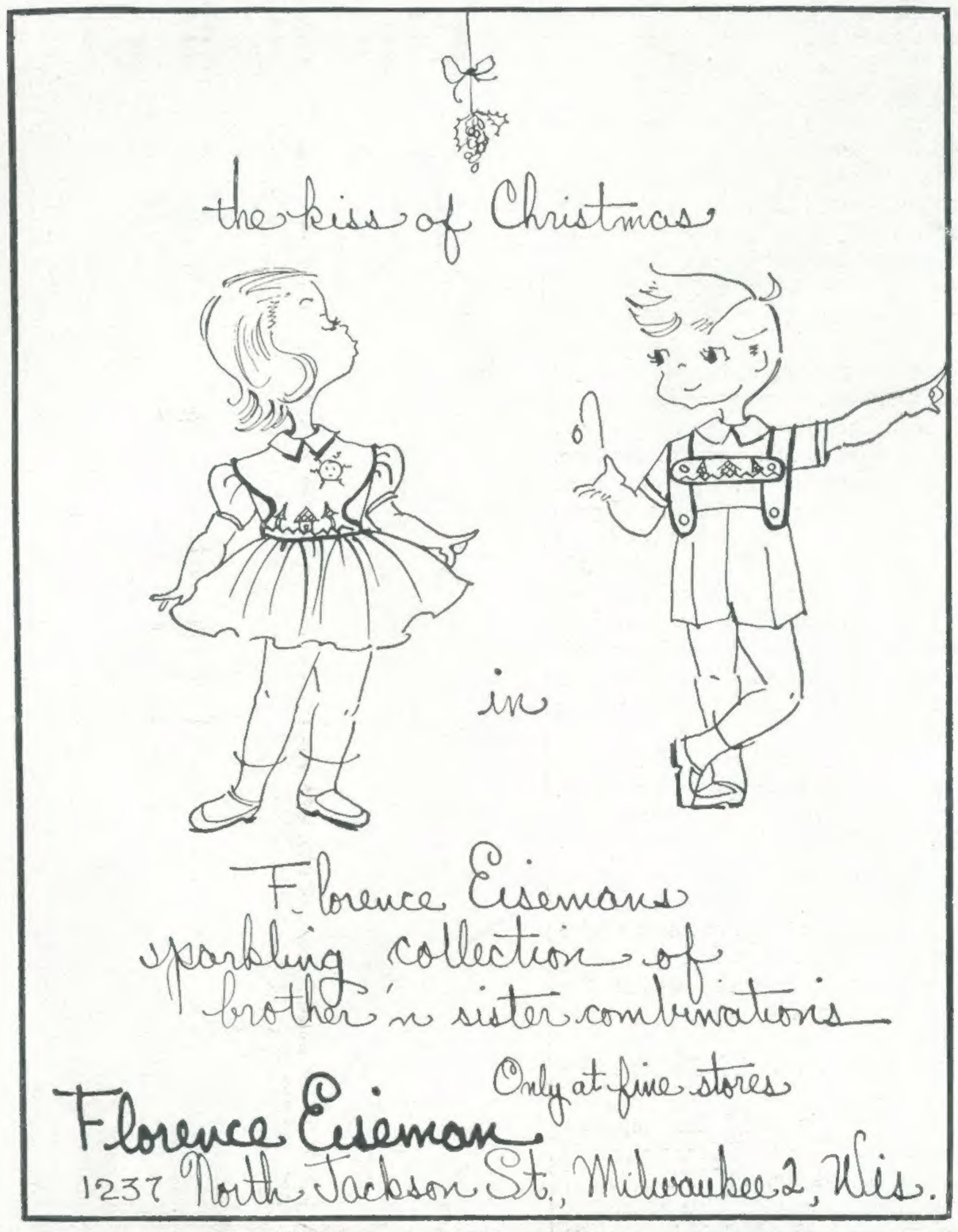
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GERTRUDE WILLIAMSON
10 North Main Street
West Hartford, Conn.



CAPRI BLUE

(Continued from page 148)

The following is a list of shops throughout the country where the Capri-blue sportswear for men may be found.

Asbury Park, N. J.....Steinbach Co.
Atlanta, Ga.....Rich's, Inc.
Chattanooga, Tenn.....Loveman's, Inc.
Chicago, Ill.....Carson Pirie Scott
Cincinnati, Ohio.....The John Shillito Co.
Cleveland, Ohio.....The Halle Brothers Co.
Colorado Springs, Col.....Kaufman's
Concord, N. H.....David Heller Co.
Dallas, Tex.....James K. Wilson Co.
Dayton, Ohio.....The Rike-Kumler Co.
Dubuque, Iowa.....Roshek Brothers Co.
Fort Lauderdale, Fla.....Burdine's
Fort Worth, Tex.....Stripling's
Fresh Meadow, L. I., N. Y.....Bloomingdale's
Houston, Tex. .....Foley's
Indianapolis, Ind.....L. S. Ayres & Co.
Los Angeles, Calif.....Bullock's
Miami, Fla. .....Burdine's
Minneapolis, Minn.....The Dayton Co.
Monrovia, Calif. .....McBratney's
New Orleans, La.....Godchaux's
New Rochelle, N. Y.....Bloomingdale's
Philadelphia, Pa.....John Wanamaker
Pittsburgh, Pa.....Joseph Horne Co.
Portland, Ore.....Meier & Frank
Red Bank, N. J.....Steinbach Co.
St. Louis, Mo.....Stix, Baer & Fuller
Savannah, Ga.....Leopold Adler Co.
Sheboygan, Wis.....H. C. Prange Co.
Stamford, Conn. .....Bloomingdale's
Toledo, Ohio.....The B. R. Baker Co.
Waltham, Mass.....Grover Cronin, Inc.
Washington, D. C.....Raleigh Haberdashers
West Palm Beach, Fla.....Burdine's
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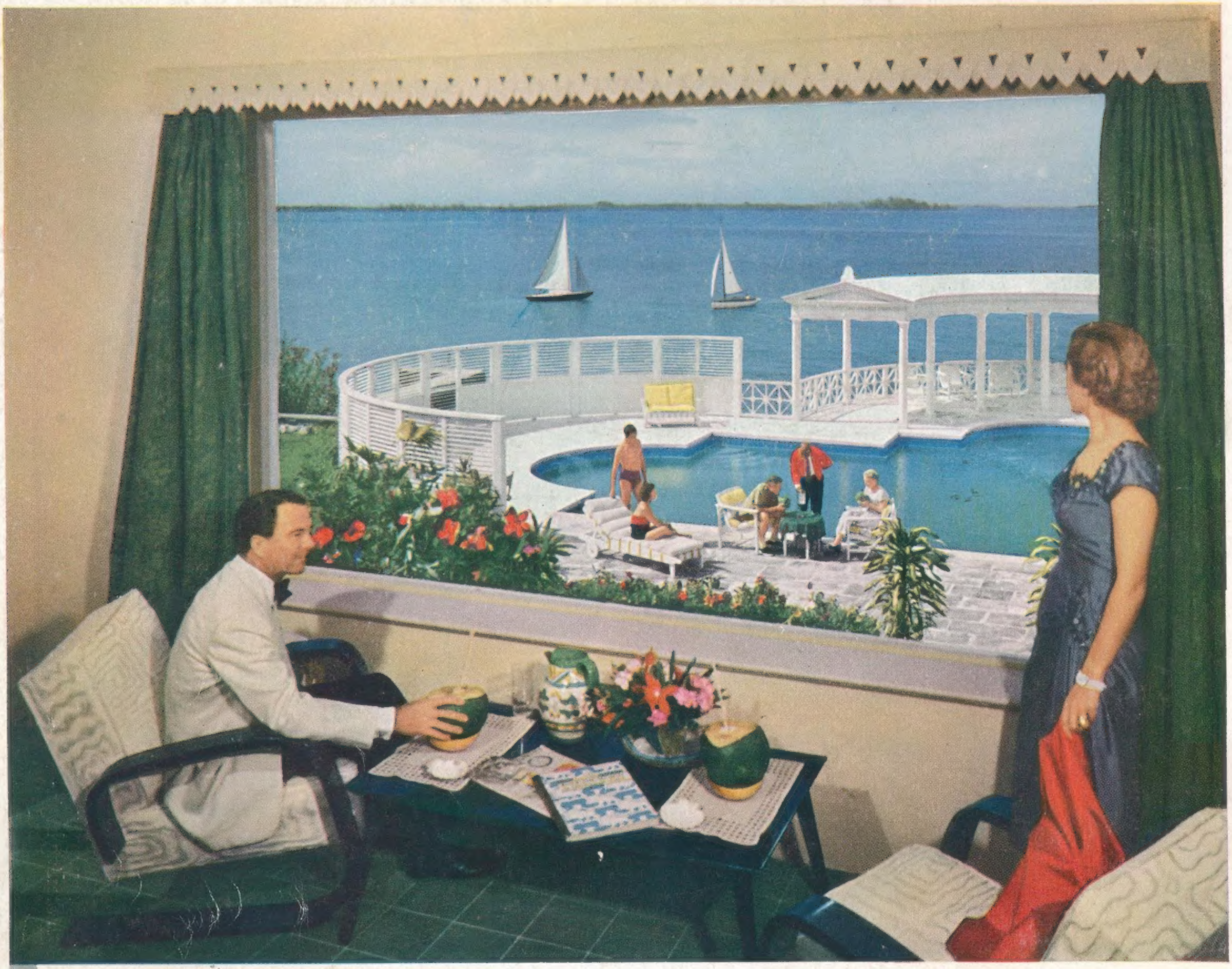
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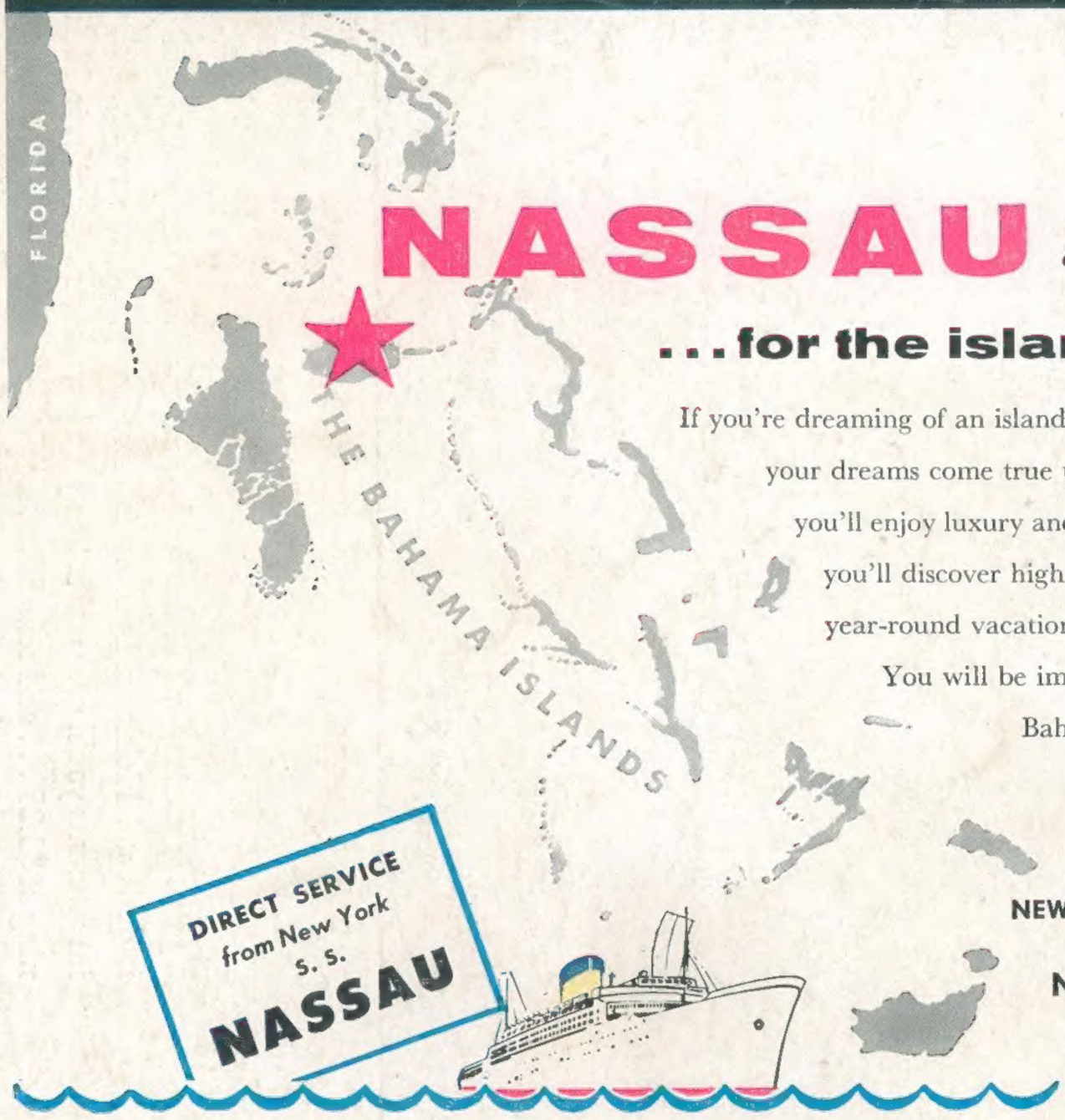
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